

The American Organist

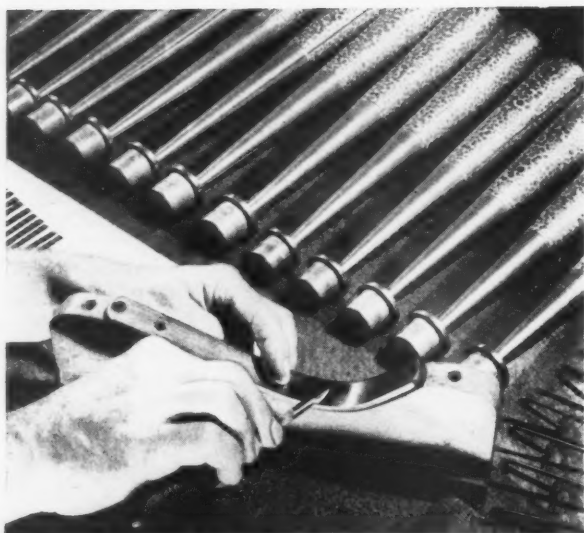


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APRIL, 1954

Vol. 37, No. 4 - 30¢ a copy, \$3.00 a year

This issue on the press April 26, 1954



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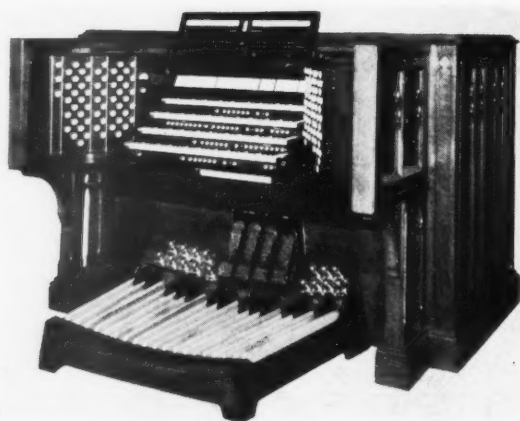
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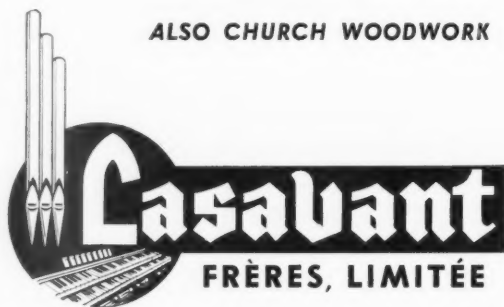
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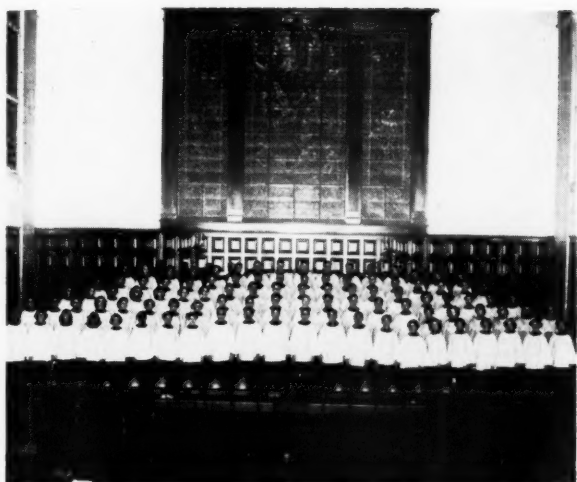
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REPERTOIRE AND REVIEWS

General Service Music

Unsigned reviews presented officially by T.A.O. are based on the three eternal essentials of music:

1. Melody, when by inspiration; or theme, when inspired workmanship is intended—and the worker is competent;

2. Harmony, 95% of it pleasant, not more than 5% offensive to cultured ears;

3. Rhythm, which should never be flagrantly outright for more than a few measures, and which may be totally without pulse if it is free instead of bound to some childish notion of 5-4 or something else dictated by wilfulness instead of by inherent development.

Signed reviews will be based on any ideas their authors choose.

*A—Bach—"Chorales, Two," "Lord Thee I love," "Jesus priceless Treasure," 3p, me, Concordia 16c, both easy, both totally good though not equal to his masterpieces in this field.

A—Arthur Bergh—"High in the heavens," G, 4p, pu, me, Flammer 18c, I.Watts text, solemn music for the best of services.

A—George Blake—"Glory to the King of Kings," Em, 7p, me, Ditson-Presser 18c, H.Bonar text, melodious, rhythmic jubilant, good for any nonliturgical church with a fairly good volunteer chorus.

A—Charles F. Bryan—"Amazing grace," F, 5p, pu, m, J. Fischer & Bro. 20c, J.Newton text, a 'white spiritual' in serious vein, for some special service in which that type of music is appropriate.

A6—William H. Buckley—"Jesus the weary wanderer's rest," F, 4p, pu, e, Gray 16c, C.Wesley text, a sentimental anthem, chords filled up here & there, honest music with honest values, for any church musicians still out of the refrigerator.

A6—Dr. Joseph W. Clokey—"He that dwelleth in the secret place," A, 7p, me, o, ssatbb, J. Fischer & Bro. 20c, A.Temple text, and all honor to any composer who has sense enough to realize that anthems are written for churches with organs, not meeting-halls with pianos; here is real church music, even if your congregation is dumb; but better have a really good choir. Dr. Clokey has written few straight anthems of more sterling values than this.

A8—Dr. Joseph W. Clokey—"Sing unto the Lord," Bf, 17p, o, md, J. Fischer & Bro. 35c, A.Temple text, another fine one, in 12-8 which is all right because it's totally a praise anthem; but it's introduced, thank heaven, with a 4-4 organ prelude; some unaccompanied measures for relief and not because a composer is a faddist or lazy; if you ever want to sing praises to the Almighty God, here it is. Sometimes Dr. Clokey has been possibly pedantic, possibly mechanical; he's not in this one.

A6—Dr. Norman Coke-Jephcott—"O Lord support us," Em, 4p, me, Gray 16c, the Cardinal Newman text and a

lovely one here treated dramatically, which may be unexpected but none the less is stunningly effective in a great cathedral-like structure. If you have a little barn, dodge it; if a great church, by all means get it; a great & effective setting.

AO8—David S. Cooper—"Psalm 150," 40p, o, md, Marks \$1.25, parts rentable for 3 trumpets, 3 trombones, timpani, percussion; the third chord sung after a lengthy introduction is C-G-B-E-A-Cs-D, and it resolves into

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AJ2—W. Glen Darst—"Supplication," C, 4p, e, Gray 16c, E. Clayton text, smooth melodious music with enough rhythm to keep it going; the children will like it and so will the congregation.

A—Lanson F. Demming—"Responses, Five," 4p, e, Canyon 22c, smooth agreeable sane interesting music for invocation, prayer, offering, communion, benediction; good for every library, and nothing in the least destructive of these beautifully quiet moments in the service. For all choirs.

A—Garth Edmundson—"Come Christians join and sing," G, 7p, pu, me, Gray 18c, C. Bateman text, a praise anthem with marked rhythm, good melodic and harmonic values, for any chorus.

A3—Franck—"O Lord most holy," Em, 2p, stb, me, Grand Orgue 18c, Latin text for "Ave Maria," English text for the whole thing on the bottom of the two pages.

A8—Dr. Charlotte Lockwood Garden—"Hymn of Thanksgiving," Bm, 10p, me, Gray 20c, Bible text, opens with a long unison before going into part-writing; the main chorus takes the major portion and later a smaller chorus does responsive or antiphonal passages; all fine workmanship and vigorous expressions from both text and music. Text from Amos, so good for Jewish services too.

*A—Gluck-ar.Goldsworthy—"Hymn of Sacrifice and Praise," Ef, 7p, e, Belwin 15c, "From Gluck's 'Alceste'," says the score and Mr. Goldsworthy tries to defend it. You? Only you will know whether or not secular music may be used in your church; of course an English text has been provided to suit churches. A composer as good as Mr. Goldsworthy owes it to the profession as well as to himself to write music of his own, not waste his time messing around with music from other sources.

A—William A. Goldsworthy—"Lord make me an instrument of Thy peace," Em, 3p, md, Birchard 16c, "Good text, lousy music, but they published it," said Mr. Goldsworthy. St. Francis text, not lousy music at all, but in 5-4 rhythm which fits well enough and should be forced over on the singing; Birchard has a better understanding of music than Mr. Goldsworthy; not for the 1890 organist but fine for today.

*A—Hymn by Dykes-ar.Steckel—"O for a heart to praise my God," G, 7p, pu, e, Flammer 18c; Peace-ar.Steckel, "O love that will not let me go," Bf, 7p, pu, m, Flammer 18c, both mildly dolled up for anthem use but not in the least ruined—as most such things are.

A—E. Lang—"Meditation from Psalm 119," Ef, 5p, me, J. Fischer & Bro. 20c, smooth easy music, with filled chords here & there, all excellent for the service in which the Psalm is prominently used, or the sermon deals with

the verses used here. Organists are learning more & more to use anthems for their texts, not their musical entertaining values. This is a good one.

A—Ludwig Lenel—"Come Holy Ghost God and Lord," F, 6p, pu, e, Concordia 20c, M.Luther text, opens with lengthy unison which can be highly effective if poetically handled by the organist, then 3-part writing on the severe order, and finally 4-part; only for churches that take their services seriously.

A6—Austin C. Lovelace—"How long wilt Thou forget me," Dm, 5p, pu, me, ssatbb, J. Fischer & Bro. 20c, Psalm text, music devoid of rhythm, and sometimes clashing harmonies, so your choir had better be good and your congregation educated; look this one over for yourself if you're likely to need this particular text.

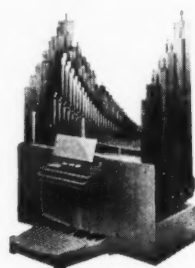
A—Austin C. Lovelace—"Peace I leave with you," Em, 4p, me, Canyon 22c, Bible text, some 5-4 rhythm and looks as though the aim was to set the text as different as possible from all known & loved versions; look it over for yourself.

Organ and Church Music

Fenner Douglass

Grigg Fountain

Leo Holden

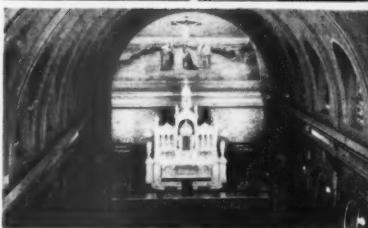


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A—Charles H. Marsh—"Hail to the Lord's anointed," Bm, 11p, md, Canyon 22c, J. Montgomery text, a musically serious setting as a praise anthem for expert choirs; a good text that should be heard often.

A—Dr. Carl F. Mueller—"Sayings of St. Paul," six separate anthems, all by C. Fischer, 20c each:

"Be strong in the Lord,"

"Grace be to you and peace,"

"Let this mind be in you,"

"Singing with grace in your hearts,"

"Think on these things,"

"Walk worthy," all practical music for uses based on their texts, each of them well worth using whenever a new setting of the text is needed.

A—Dr. Carl F. Mueller—"Singable Psalms," seven separate anthems, all by C. Fischer, 20c each:

"Let all the people praise Thee,"

"O magnify the Lord with me,"

"O sing unto the Lord,"

"Show me Thy ways,"

"Truly my soul waiteth upon the Lord,"

"Who shall ascend unto the hill of the Lord," and the same things can be said of this set as of the other.

"AW3—Negro-ar.Mells—"I know the Lord," G, 8p, pu, c, Birchard 18c, lovely music for every choir whenever the spirituals fit into the service; the more we understand the Negro the more we realize that, at his best, he is the epitome of honesty, sincerity, diligence, friendliness. And his music often reflects all these qualities.

A—Richard Peek—"Be Thou my vision," Ef, 4p, me, J. Fischer & Bro. 20c, for adults and children, opens with unison treated like an old Bach chorale, a sturdy slow-moving melody with ornamentation in the accompaniment, long rests at the ends of sentences; the last page asks for children or soprano on a descant, full chorus on unison beneath; makes interesting music.

A—G. A. Perti and G. Aichinger in settings of—"Adoramus," 1-p, pu, me, Presser 22c, the first Petri is acappella, the second normal, the Aichinger from the 17th cent. is in between; all are lofty church music for the best services only.

*A6—Purdy-ar.Lynn—"God of our life," G, 5p, ssatbb, c, Birchard 16c, H.Kerr text, lovely simple genuine music to reach every heart; should be heard in every church—for most of today's music is anything but honest.

When a publisher of organ music doesn't value it enough to spend a little of his own money to make it known to our readers we are inclined to take his own estimate and also ignore it here; however if & when we find music we believe our readers should know about, it will be catalogued here.

Organ Music Reviews

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from materials sent him for review

Camil Van Hulse—Preludes on Hymns for Lent, Seven, 21p, Concordia \$1.50. From sixteenth-century Scheidt to Camil Van Hulse would seem an impossible leap, but we can assure you that with Mr. Van Hulse's versatility it is easy. (Incidentally he will cook you a breakfast while dipping into Sanskrit or talking Spanish with a neighbor.) When Concordia finally persuaded him as to what they wanted, it was his easy task joyously and faithfully to fulfil the same. In this suite he uses the hymntunes not as choralpreludes but rather, like the average parson, as text only, sometimes taking only a short line of the tune and letting fancy wander where it will. Before he finishes you will hear recurrent bits, but do not try to identify too closely, for the resemblance is elusive. Observe his liking for taking a 4-4 line and doing it in 3-4, or vice-versa; and for using the minor mode. Once he plays the last line backward, using that as his text. These are preludes on

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hymns in the broadest sense, as he sinks himself in the meaning of the text, then brings forth what is given him, regardless of the original melody. This is beautiful music, easily played, readily understood. Some of the Van Hulse cleverness appears, but not as in his larger works, where it is an outstanding characteristic. In Upon the Cross Extended, he uses the first line of the hymn, and it becomes a stately pure prelude. Only the dynamics are indicated, color being left to the performer. But if ever I hear anyone play this with thin upper-work registration, I shall commit mayhem. Lord Jesus Thou Art Going Forth is marked "flexible and smooth without any metrical accents." A lovely melody with triple-figure accompaniment carries throughout. It is so sufficient in itself that it needs no rapid changes of color. One is reminded of a quiet river. A few broad chords close the number. O Darkest Woe opens with a few measures of harmonization of the first four notes. Here again, if you expect the hymntune you will be disappointed. Serene melody with long chords underneath and the pedal a continuous F. Then a lighter tempo with "canon perpetuo," as the Composer terms it, to the end. This number is light and graceful. The Death of Jesus Christ uses the first eight measures of the hymn, changes the tempo from 3-4 to 4-4, then makes a new melody of four measures, on which is built quite a strong trio. Glory be to Jesus rather troubles me. If Mr. Van Hulse would call it Canzonetta, making it a prelude, we would enjoy its graceful style. The only connection with its title is that the melody of the old hymn comes in at intervals in the Pedal. If you use it, call it by its subtitle, not that of the familiar hymn. O Dearest Jesus What Law Hast Thou Broken is fittingly subtitled Funeral Procession. Here again there is not much similarity between the hymn and the organ number. 4-4 becomes 6-4 in a maestoso manner; a six-note Pedal figure repeating itself at different pitches furnishes a foundation for a quite strong chordal structure growing into massive ff movement, then diminishing toward the end. The Epilogue is based on "There is a fountain filled with blood," and here the whole first half of the hymn becomes consistently the theme of the structure.

METHOD FOR ORGAN—PT. 4, BK. 1

An instruction book by Fernando Germani

10x13, paper-bound, many illustrations, Casa Musicale A. de Santis, 133 Via Del Corso, Rome. It's in English and who handles it in America is unknown. Mr. Germani has evidently planned his Method for Organ to include six volumes, of which this is the 4th. It is supposed to deal with the art of registration, but doesn't. The index says it deals with "American organists and organbuilders" but not a single organist is mentioned, only organs.

None of this matters much; what is important is that this volume contains a great amount of most interesting information, with beautiful photographs of cases and consoles, and stopknob-lists of organs from all countries, many of which have appeared also in T.A.O. What has not appeared in our pages is the considerable amount of comment by Mr. Germani. He has traveled and given recitals in virtually all the countries of Europe and we presume he knows many of these organs by personal experience.

If we ever learn where the book can be bought in America we shall inform our readers; our copy came from Italy. The book should be in every library; furthermore we believe some enterprising American music house should arrange to import all six volumes, English editions, for the benefit of our American organ world. No credit for translation is mentioned, so presumably Mr. Germani made his own English text; certainly he could do it, for he speaks English well. Colbert-LaBerge Concert Management is bringing him back for another tour of the States and Canada this coming October.

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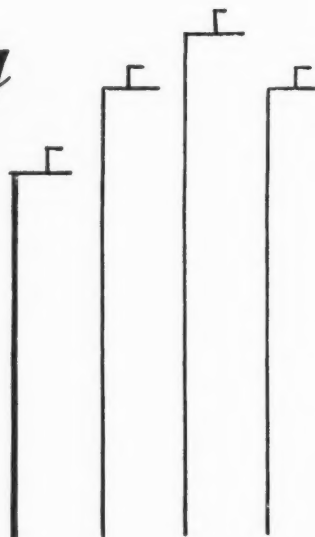
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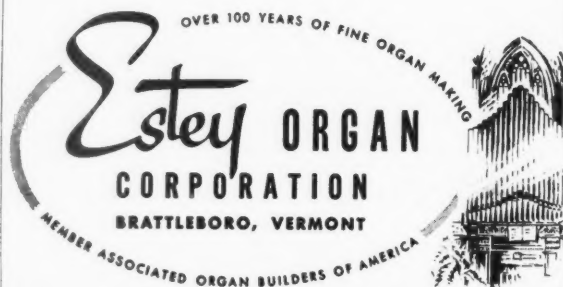
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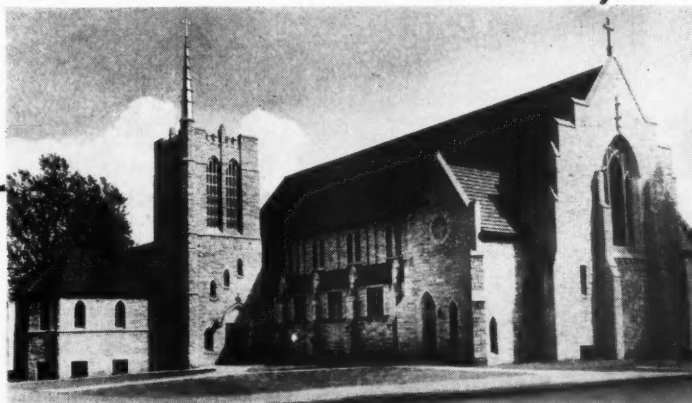
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Other publications and other people may do as they like; this decision refers only to these pages.

We believe there are enough men and women of high ethical principle and fundamental knowledge of the Organ to support this decision and welcome it.

Because something sounds like an organ does not at all make it an organ.

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—The American Organist

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

—Arrangement.
A—Anthem (for church).
AH—Anthem for Hebrew temple.
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cop letters, next after above, refer to:

A—Ascension. M—Mother's Day.
C—Christmas. N—New Year.
E—Easter. P—Palm Sunday.
G—Good Friday S—Special.
L—Lent. T—Thanksgiving.

After Title:

c, q, qc, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, f, b, i, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o, u—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.

e, d, m, v—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Al, Bm, Cs—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

• INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p.—3 pages etc.
p—Piano. 3-p.—3-part, etc.
Hyphenating denotes duets, etc.

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APRIL 1954

No. 4

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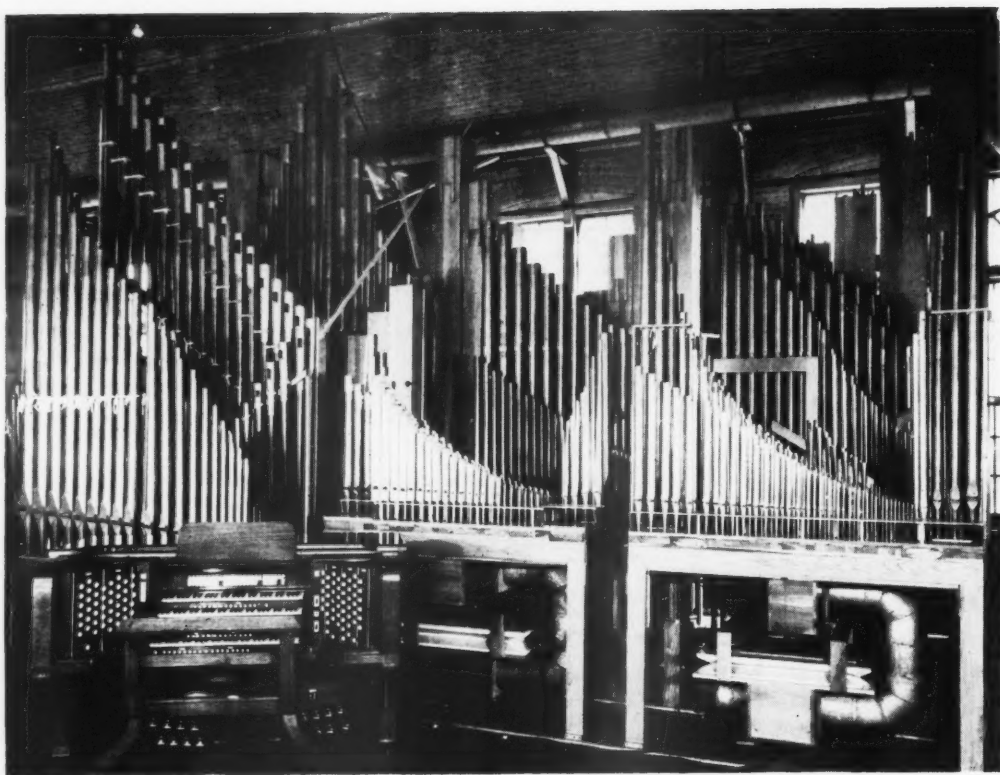
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ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY



A WHOLE ORGAN: MIDDLE SECTIONS
*Pedal and Great Organs for Florida A. & M. College, in the Estey
 erecting-room; too bad all the rows of pipes weren't identified in
 such a delightfully-clear photo.*

THE AMERICAN ORGANIST, April 1954

Festival of Lights for Any Church

By WAYNE FRARY

As done in Zion Lutheran Church, Wooster, Ohio

AS WE know it in Zion Lutheran our Festival of Lights was arranged as a service by our pastor John F. Kindsvatter. It is adaptable to congregations of any size; he held his first one in a parish with less than a thousand members. We have had an attendance of seven hundred for this service in our Church. Last year's service began at 11:15 p.m. and was finished at 12:30 a.m. The complete service:

Daquin, Noel
Mauro-Cottone, Christmas Evening
Purvis, Carol Rhapsody
(Processional Hymn, sung Introit, Gloria Patri,
Kyrie, Gloria in Excelsis, Epistle.)
Two Kings, Clokey
(Gospel, Apostles Creed, Hymn, Sermon, Offering.)
When Christ was born, D.H. Williams
The Stable Door, Ancient-ar. Gibbs
(Prayer, Lord's Prayer)
Festival of Lights
(Benediction, Recessional.)
G. Shaw, Variations on an Old Carol Tune

To many people the word Festival means fanfare and bright lights; in our Christmas Festival of Lights the word Festival is our gesture toward "putting Christ in Christmas." It is neither a choir concert nor an annual splurge for the pastor. To use his own words, it is planned "to give glory and praise to God for the gift of His Son." This service is planned in general along the same lines as our year-round services, for we would not wish to give our many visitors a false impression of our services.

The Festival of Lights to many of us is the climax of what we term our Christmas Day service. It begins with the organ at 11:15 on Christmas Eve. Organ numbers are chosen with sufficient variety to have something of interest for everyone. Thus we hope that each person present is ready to "think and worship together" when the processional begins at 11:30.

We use the full Lutheran liturgy of the service, beginning with the singing of the introit: "Unto us a Child is born, unto us a Son is given . . . O sing unto the Lord a new song, for He hath done marvelous things." If a loud anthem is to be used, it will be sung between the lessons. Great care is given to the selection of texts; our printed bulletin carries the words in full.

After the sermon—not more than twelve minutes long—and with the singing of the offertory, attention is increasingly focused on the altar. With the altar a blaze of poinsettias, many eyes have probably been glued to it throughout the service. At this point, after the offering and while the ushers wait at the rear of the church, we use two anthems. The pastor then receives the offering, a prayer follows, the ushers return to their posts, and the Festival of Lights begins.

The church lights are now turned off, except in the chancel, the congregation stands, and the pastor goes to the

The actual ceremonial candle-lighting gives a touch of unusual beauty and can be added to any service without lengthening it perceptibly or disturbing the customary ritual; such services almost always bring the largest congregations of the year.

lectern. He speaks—not sermonizes—very briefly on the symbolism of light, particularly its application in the Christian faith. He uses quotes such as "the people that walked in darkness" and "I am the Light of the world." He then mentions the two altar candles, one symbolic of the humanity of Christ, the other of the divinity of Christ.

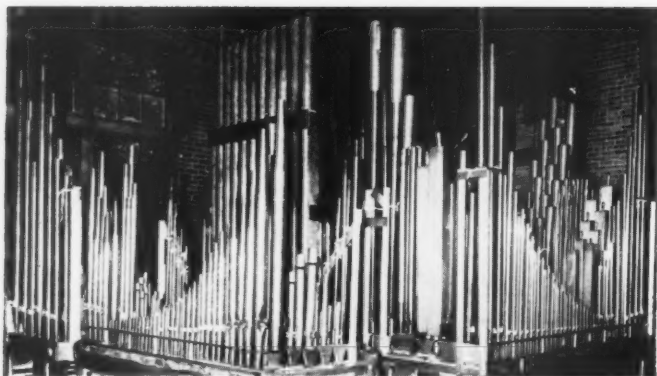
He now goes to the altar, which is the signal for the ushers to return to the chancel. After lighting his own large candle from the altar candles, the pastor faces the congregation and reads the William Ludlum poem, *By Candlelight*. He then lights the ushers' candles from his candle; they proceed to carry the light to the congregation. Each person has been given a candle upon entering the church. The usher lights the candle of the person at the aisle, that person passes the light to the next, and so on until the entire row has been lighted. Meanwhile the pastor has passed the light to the choir members.

During the candle-lighting there is music. The type varies from year to year. We have sung Kopylov's "Heavenly Light"; or a verse of "Silent night." We have done a portion of the Holst "Let all mortal flesh." The soft unison of the Holst—unaccompanied—was excellent. Perhaps pianissimo organ is the most effective; certainly there can be no personalities injected. The pastor is at the altar, and gives the benediction. A silent recessional follows, with the pastor's parting prayer from the rear. This will be a quotation from Oxenham, or John I: 4. The ushers then dismiss the congregation, a row at a time, directing them through the various exits. The experience of playing as the people leave the church silently is not soon forgotten. Anything above pianissimo would be out of place.

This description of our Festival of Lights may give the impression of being a long and tedious rite. Such is not the case. It does take careful planning. There must be team-work. There surely is no time for unnecessary flourishes.

All poetry used in our Festival of Lights will be found in the book, *The Use of Candles in Christian Fellowship*, by William H. Leach, published by Goodenough & Wogolom, 296 Broadway, New York City. By *Candlelight* is on p.7 of the book; the lines of John Oxenham, used as a parting prayer, are on p.18.

Our service is beautiful and most impressive, very much in the spirit of reverence, and without the Hollywood touch. As we do it, it gives no opportunity for self-glorification; any Miss Soosie, even in the smallest church, can duplicate it if she is willing to give it a little thought.



A WHOLE ORGAN: RIGHT SECTIONS
showing two Choir chests, left and center, and the Solo, right; and again we see trees through two of the windows—happier are the artists and artisans of the organbuilding trade when surrounded in their work by trees instead of concrete walls.

As stated, it is our pastor's brain-child, originating when he served a small church prior to coming to Wooster. We've had ten of them now, with added interest each year.

Our adult choir numbers 40 (15s-10c-7t-8b) all volunteer; they did the midnight service and we gave our 50 juniors the preceding Sunday service. The choirs are never used together; the juniors take the service once each month. Lots of headaches. Lots of fun.

George Speaks for Himself

A letter from DAVID ERICKSON

Recently a G.I. serving abroad but now a civilian again

I THINK I am correct in assuming that I am "George" referred to in your March 1953 p.98. If not, George and I have much in common anyway.

Your concern over George's plight, being drafted and sent to Germany, is flattering; however George does not share your bitterness. Perhaps it was "scoundrel politicians" who "forced him there," but they provided George with the most interesting and happy year of his life.

I wish you could have come with George to hear the "St. Matthew Passion" in Stephenskirkce, Wuerzburg. Or, like George, to play the ancient organ in a small Bavarian church where Mozart once played. Perhaps, like George, you would have enjoyed singing Brahms' "German Requiem" (sung in English to a capacity house, mostly Germans) with an army chapel choir of G.I.'s and German students and a Curtis Institute graduate (and George's best buddy) playing and conducting.

George would have liked you to be with him as he knelt to receive holy communion in Westminster Abbey, or as he sat in the candle-lit gloom of King's College Chapel, Cambridge, to hear Harold Darke play Bach's Passacaglia, or to the very seat of the English-speaking Church, Canterbury Cathedral, for sung evensong.

You now will probably accuse George of being un-American or socialistic or some such thing, but remember that on all of these occasions George was wearing the uniform of his country, and even though the reasons which lay behind might be questionable, he was wearing it with pride. I might add that George voted by absentee ballot in his first presidential election.

No, George is every bit as loyal an American as you are, but he "renders unto Caesar those things which are Caesar's, and unto God those things which are God's." George's experiences, mentioned here, rise above mere groveling politics.

George is inclined to judge the nations in which America has her roots, not by what the politicians, or those against politicians, tell him, but by his personal contacts with the people of those nations. By the cordial soft-spoken Bishop of London, by the helpful Bobbie that gave him directions, by the cockney shop-keeper that wanted to know about America. He judges them by the group of German youth with which he sang and laughed and settled the problems of the world over coffee and peanut-butter and jelly sandwiches.

George is home now, not resentful, not fuming about the forces, corrupt or not, which sent him to Germany. Two years of his life wasted by the army? No, nothing is ever wasted. He has matured beyond all expectation. He has learned to think, to understand, and to love.

He renews his subscription—not because he cares about your political ideas, but because he is "rendering unto God" the meager talents so graciously given him.

He makes no pretense of being a great organist.

He has a small church with a tiny four-rank Moller. He has a struggling choir in which he has to provide the tenor parts himself. He is fond of Bach, Mendelssohn, Peeters, Sowerby, and Benoit.

He attends early holy communion at St. Bartholomew's every Sunday and then rushes half way across the City to his non-liturgical church job and gives the very best he can.

George realizes your great concern over the element of time. Perhaps you have discarded this letter before reading this far. However, if you are still with him, he wants you to know that in his opinion your magazine is [a highly complimentary remark which is greatly appreciated but deleted none the less; but thanks.—Ed.].

He is especially interested in reviews of organ and choral music and articles of suggestion and advice on the worship service. He likes pictures of churches and cases, but especially organ interiors. He thinks organ pipes are the most wonderful and beautiful things in the world. He is more liable to study stoplists of small organs, which, undoubtedly is what he will be working with for the rest of his life, than the lengthy three- and four-manual jobs.

Columbia University Service

Music by SEARLE WRIGHT

In St. Paul's Chapel, New York City, Nov.8, 1953

Columbia University acquired Searle Wright in 1952 after his apprenticeship in the most violently modern type of church choral music, which he did to perfection. Service began at 11:00, ended at 12:18.

Venite, W. H. Walter

Te Deum, Martin Shaw

Jubilate Deo, W. Russell

Psalm 23, Searle Wright (soprano solo)

Rejoice in the Lord, Darke

du Mage, Grand Jeu

Mr. Wright began a preludial improvisation at 11:00 along modernistic lines, tying it in with the music we later were to hear—at least in mood if not directly in theme. By processional time the choir of 16 women and 15 men had come in the rear center door and stood in the rear of the center aisle, two by two, walking briskly to the chancel when they began the hymn. For the recessional they went out the same way, but remained in the back of the chapel to sing, most beautifully, a pianissimo choral response from the 1543 Genevan Psalter. Or I may be wrong about this; they

may have sung that while in the chancel, singing only an amen from the rear. No matter, it was perfect workmanship.

Congregation was unusually small, for such a place and on such a delightfully sunny day; sermon took 25 minutes—and avoided naming names, so nobody, not even high-pressure laborunion bosses or Russian commies, could take offense.

Mr. Wright's soprano solo was done from manuscript; no publisher would want another solo setting of it, he said. Our finest churches doing contemporary music wouldn't be guilty of using any of the solo settings in print, but they certainly would, if vocal solos are permitted in their services, do this one; for that reason some publisher should produce it.

Out of the 78 minutes of this service the organist took the lead 11 times and used 31 minutes; sermon took 25, which left 22 minutes for the preacher's part of this Episcopal service. So—

78 minutes of service,

25 minutes of sermon,

22 minutes of spoken or read liturgy,

31 minutes of organist-led liturgy and service ornamentation.

Mr. Wright follows the Dr. David McK. Williams method of confiscating chants & hymns for his choir of experts, rather ignoring the amateurs in the pews; which is as it should be in a fine church. The hymns were of fine quality, though chosen by the clergy; maybe the people like to sing, whether capable or not, but how much such singing as theirs contributes to the effectiveness of a religious service is something else again.

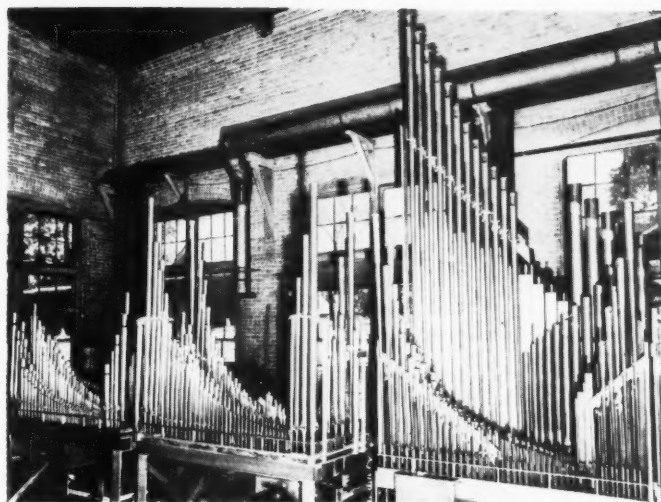
The "Gloria" was done without that defenseless pause in the middle, and the "Doxology" was also done without letting either choir or congregation sit down & die on the ends of the four sentences; it gave conviction to the singing, to text as well as to music. The soprano soloist was allowed to turn and face the congregation, which seemed to discard the religious intent and introduce the entertainment of a concert.

Choir is all paid, not much but paid anyway—and at the end of the year the pay means something both Mr. Elmer and I would gladly receive, the exact amount is nobody's business here. But I'd still like to have it. Most of the choristers are Columbia students. Choir rehearses 75 minutes three days a week and now Mr. Wright is adding a pre-service Sunday rehearsal too.

If you're a little weary of soporific and meaningless services, attend Columbia's St. Paul's Chapel on Sunday morning. Mr. Wright is a violent modernist but he has everything needed to do his modernism with mastery, and it's totally convincing. He didn't acquire it in a hurry; he grew into it naturally through the intensity of his own tastes & feelings; with him it's second nature; to him there is no other way and everybody else could argue a hundred years without moving him off his course even an inch. He lives it so thoroughly that he actually is it. In Columbia he has everything to work with—which probably doesn't happen to one organist in a thousand. And in this great educational institution he is eminently right in doing exactly what he does in the way he does it.

The University prints its chapel organist's name along with the names of the chaplains, on the fourth page of the 4-page printed calendar. This is the first time I've been able to exactly determine the number of minutes in which an organist leads the service, compared to the preacher's leading; it was 31 minutes organist, 22 minutes preacher, plus sermon, usually a waste of time. Nobody's asking you to agree.

Because I did not attend for purposes of analysis here, I'm not sure of some of the details, but I believe the only unaccompanied singing was that pianissimo Genevan Psalter



A WHOLE ORGAN: LEFT SECTIONS
Three chests of the Swell Organ for Florida A. & M. College, in the Estey factory in Brattleboro, Vt.; note the trees through the windows—just like T.A.O. office, surrounded by trees instead of the walls of other buildings.

1543 choral response toward the close of the service; but I know all the other major works were not only accompanied but had to depend on the organ for well over half their effectiveness. No unaccompanied singing could compete with the enormous conviction of these works backed up with the things Mr. Wright added from the organ. And that, Miss Soosie, is why you must be an organist in your church, not an accompanist, and you can do it too for sure—be the leader and forget your otherwise charming modesty. A modest organist can't be a good organist; off the bench yes, but not in the service or at rehearsal. Off the bench Mr. Wright is a jolly good fellow; on the bench he's a tyrant. He couldn't produce such results otherwise.

Jean Langlais Recital

Central Presbyterian, New York City, March 22, 1954

Fortunately the craze for upperwork screaming all the time in a recital is passing; those who have indulged in it seemed to blame France for its origin. Jean Langlais proved himself one of the greatest French organists to tour America in recent decades; his program:

Franck, Final

Tournemire, Mystique: Pentecost Communion

Messiaen, Nativite: Les Bergers

Alain, Litanies

Langlais, Postlude 2; Folkloric Canticle;

Frescobaldi Antienne; Festivity.

Being blind seemed to prove a blessing, for Mr. Langlais used his ears to dictate; if his ears said something was good, that was it; if they said something was bad, it was left alone. Meaning that the loud screaming mixtures were virtually never touched; there was not a moment of torture from them this time. Brightness prevailed in all fortes, but it was still a perfectly solid mass of tone, without mud and without scream.

At 8:37 a brief welcome from one of the clergy and then a word of prayer, for reasons not apparent—and therefore both were unjustified, but this does not apply to Hugh Giles' introduction. Mr. Langlais was brought to the console by a pretty girl, thanks, and was then on his own. Not once did he show off, bounce around, bob, or make himself silly in any manner; he liked the music he had chosen, so buried himself in it. Combons were used to

begin each composition, and if he changed them during the pieces it was not apparent; in the 6th and again in the 7th pieces he hand-picked some stopknobs before beginning, but he touched few or none at all after starting. Which shows why a good-sized 4m is the ideal recital instrument.

In the early numbers he used the swell-shutters rather violently in quick opens-&-shuts, but avoided it in later numbers. He was not only not afraid of quiet 8' passages without upperwork but actually seemed to favor them—though, being accustomed to the limitations of French consoles, he didn't attempt any of the beautiful colorings our best American organists have been showing of late, such as Walter Baker always shows.

Much of the music in this all-French program didn't have too much to say, either for beauty or profundity, but under Mr. Langlais' fingers it said everything pleasantly; the type of tone we like to believe is the French reed exists in this organ but not once was it badly used this time—which is more than can be said for most American players. Why must we be faddists? Too bad every organist in America did not hear—and carefully analyze—this great Frenchman's fortissimo passages; they took us back to the good old days when full-organ tingled the spine without splitting the ears. And with it all, Mr. Langlais was so delightful to watch; never once did he act silly or emotional.

The whole profession should rise up & bless Charles Dodsley Walker for the four themes he provided for the improvisation, and Mr. Giles for the sense to pick Mr. Walker for that job. Mr. Walker lived & worked in Paris for two years and undoubtedly imbibed much of the spirit of the best of the Paris organists, including Mr. Langlais; so he knew what kind of themes to provide. It was the first time respectable themes were handed a recitalist for public improvisation. It took 22 minutes & 50 seconds, ending with a fugue (on Mr. Walker's theme) and again it was the first time a recognizable fugue was used in public improvisation—which should undoubtedly be attributed to Mr. Langlais' blindness which enabled his great mind to stick strictly to its subject unannoyed by seeing a mass of keys and stopknobs in front of him.

Colbert-LaBerge Management has conferred a blessing on the profession—and industry—by bringing Jean Langlais to our land to stop the flood of American abuse of upperwork & mixtures.



REDLANDS CHAPEL AND CHOIR
of Redlands University, Redlands, Calif.; the first of a series of recordings of church music, under the direction of J. William Jones, will soon be available.

Phonograph Recordings Reviewed

By CHARLES VAN BRONKHORST

Recordings furnish entertainment as well as instruction

E. Power Biggs, Methuen, Mass.

4-81 Walker & Aeolian-Skinner, Searlo Memorial Hall

Columbia 12" l.p. ML-4820, \$5.95

Reubke's Sonata

Liszt, Fantasia & Fugue on Bach

Mass for Organ: Gloria; Credo.

Columbia has reason to be proud of this disk for it surpasses in both quality of music and recording. Take exciting music like the Reubke Sonata and Liszt Fantasia, an instrument such as this, give both to Mr. Biggs, and the result is an incomparable musical experience. For many years the Biggs 78 r.p.m. of the Reubke was It; this l.p. is sure to set a new standard. The Credo & Gloria are interesting but of minor importance.

Les Chanteurs de Saint Eustache and Orchestra

Andre Cluytens conductor, Maurice Durufle organist

Angel 12" l.p. 35019, de luxe \$5.95, thrift \$4.95

Faure's "Requiem"

A long-needed modern recording of this great music issued by a newcomer among American record concerns; if all releases equal the musical and technical perfection of this disk, I predict a brilliant future for Angel Records. Performance and recording are absolutely tops. A special feature is the availability of all Angel recordings in two editions; one is complete with notes, factory-sealed jacket; other in plain cardboard sleeve. Records are pressed in England, packaged in America.

Danish Ensembles, Mogens Woeldike director

Masterpieces of Music Before 1750

Haydn Society Set HSL-B, three 12" l.p., \$18.50

An Anthology, Music Examples, Gregorian to Bach

The complete & authentic recordings of music examples in the recently-published book, Masterpieces of Music Before 1750, by Carl Parrish & John F. Ohl. I haven't seen the book, but if it's half as good as these records, I'm getting a copy. Here is a treasure-house of important music, played in its original form, using authentic instruments of the period. Excellent album-notes include complete details as to make-up of instrumental groups etc. Every music student should have this set; they can be bought one record at a time for \$5.95 each.

REDLANDS UNIVERSITY CONFERENCE

Reported by William A. Goldsworthy

One of the most interesting sessions we have experienced in the west, and one we most heartily recommend others to emulate, was a day devoted to modern organ music, March 9, in the University of Redlands. Camil Van Hulse began it with a talk in which he traced the development of the 'romantic' school and its natural broadening by the use of dissonance into the type now used by him and others. Those of us who could not go all the way with him, nevertheless were impressed by his logic, broadmindedness, willingness to admit he might be just as well wrong as right, and his high standards. Afterwards there was much discussion by others, including three composers.

In the evening there was an organ recital of Van Hulse compositions, played by ten students, with rich & varied colors, impeccable technic, and modest assurance, all pupils of Dr. Leslie Spelman and his associates.

WE FOUGHT IT IN 1776 AND WON

"The essential character of injustice consists in the forcible interference of one man with another, the overbearing of one man's will by another man's force or fraud."
—Patrick Edward Dove.

How Denmark Does It
A Stopknob List
 COPENHAGEN, DENMARK
 Radio House

Marcussen & Son, 1945
 S-84.

PEDAL: S-20.

- 32 Sub-Bass
- 16 Principal
- Sub-Bass
- Gedeckt
- Gemshorn
- 10 2/3 Quint
- 8 Octave
- Gedeckt
- 4 Octave
- Quintaten
- 2 Nachthorn
- 1 Flauto Traverso

IV Cornet

- VI Mixture
- 32 Bombarde
- 18 Bombarde-en-Chamade
- Dulzian
- 8 Trumpet-en-Chamade
- 4 Clarion
- 2 Cornet

GREAT: S-15. (58-note)

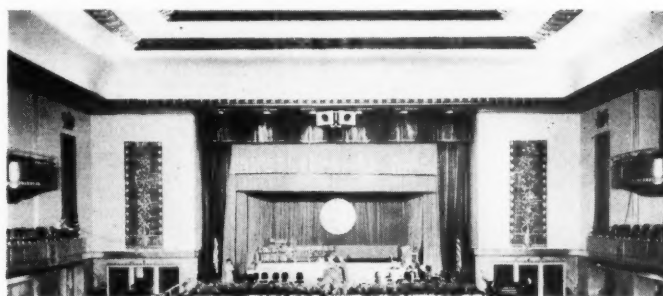
- 16 Principal
- Gedecktpommer
- 8 Principal
- Spitzfloete
- Bordun
- Gamba
- 4 Octave
- Rohrfloete
- 2 2/3 Quint
- 2 Octave
- Waldfloete
- III Rauschquinte
- VIII Mixture
- 16 Trumpet
- 8 Trumpet

POSITIF: S-13.

- 8 Principal
- Gedeckt
- Quintaten
- 4 Octave
- Gedecktfloete
- 2 Octave
- Gemshorn
- 1 Octave
- II Sesquialtera
- IV Scharf
- 16 Ranket
- 8 Krummhorn
- 4 Regal
- Tremulant

SOLO: S-16.

- 16 Bourdon
- 8 Flute h
- Rohrfloete
- Viola da Gamba
- Voix Celeste
- 5 1/3 Quint
- 4 Violin Principal
- Flauto Traverso
- Gambette
- 2 Piccolo
- IV Cornet
- VIII Mixture
- 16 Bassoon



WALDORF-ASTORIA, NEW YORK

Karg-Elert was brought to America to open a four-manual concert organ originally installed here in the Grand Ballroom; now a Model-10 Baldwin has replaced it, console on the right in front of the stage. Many elaborate functions occur here; stage as shown was being arranged for a pre-nomination Eisenhower rally.

- 8 Trumpet h
- Oboe
- 4 Clairon
- RECIT: S-20.
- 16 Quintaten
- 8 Principal
- Nachthorn
- Gedeckt
- Salicet
- Unda Maris
- 4 Octave
- Gemshorn
- 2 2/3 Spitzquinte
- 2 Blockfloete
- 1 3/5 Tierce
- 1 1/3 Quint
- 1 1/7 Septieme
- 1 Siffloete
- III Cymbel
- V Mixture
- 16 Dulzian
- 8 Trumpet
- Vox Humana
- 4 Chalumeau
- Tremulant
- 5 1/3 Rohrquinte
- 4 Octave
- 2 Nachthorn
- IV Mixture
- 16 Bombarde
- 8 Trumpet
- 2 Trumpet
- GREAT 3 1/16": S-10.
- 16 Quintadena
- 8 Principal
- Rohrfloete
- 4 Octave
- Gemshorn
- 2 2/3 Quint
- 2 Superoctave
- 1 1/3 Tertian
- V Mixture
- 8 Trumpet
- SWELL 2 3/4": S-14.
- 8 Baerpfeife
- Quintadena
- Viola
- Celeste
- 4 Principal
- Gedecktfloete
- 2 2/3 Nasard
- 2 Octave
- Gemshorn
- 1 3/5 Tierce
- III Cymbal
- IV Mixture
- 8 Echo Trumpet
- Vox Humana
- Tremulant
- CHOIR 2 5/16": S-9.
- 8 Gedeckt
- 4 Principal
- Rohrfloete
- 2 Octave
- Waldfloete
- 1 1/3 Larigot
- II Sesquialtera
- IV Scharf
- 8 Cromorne
- Tremulant

This stoplist is taken from l'Orgue, the quarterly publication of the Friends of the Organ, Paris. Photograph of the Hall shows the organ in the front of the auditorium, extending across the back of the stage, with an orchestra of about a hundred players in front. No exposed pipework, but an arrangement of speaking-pipes to constitute quite an attractive case.

Readers who speak French should subscribe for l'Orgue; address Librairie Floury, 14 Rue de l'Universite, Paris 7, France.

How England Does It

A Stopknob List

LONDON, ENG.

The Oratory

J. W. Walker & Sons
 Dedicated, Feb. 25, 1954
 3-45

PEDAL 3 1/8": S-12.

- 16 Principal
- Sub-Bass
- 10 2/3 Quint Flute
- 8 Octave
- Gedeckt

Couplers 6: G-P. S-P. C-P. S-G.
 C-G. S-C.

Spelling changed to T.A.O.'s Audsley standard, as always. This uninformative list of stopknobs is presented merely to show how one British builder does it, not in the least to influence organ design in America.

ALEXANDRIA, VA.

George Washington Masonic
National Memorial

M. P. Moller Inc., Jan. 1954
V-37. R-42. S-54. B-15. P-2775.

PEDAL: V-3. R-3. S-15.

- 16 Diapason 56
Bourdon 44
(Flute Conique-S)
(Spitzprinzipal-G)
10 2/3 Quint 44
8 (Diapason)
(Bourdon)
(Flute Conique-S)
(Spitzprinzipal-G)
5 1/3 (Quint)
4 (Diapason)
16 (Bombarde-C)
(Fagotto-S)
8 (Bombarde-C)
4 (Bombarde-C)

GREAT: V-10. R-13. S-12.

- 16 Spitzprinzipal 61
8 Diapason 61
Hohlfloete 61
Gemshorn 61
5 1/3 Quint 61
4 Octave 61
Flute h 61
2 2/3 Quint 61
2 Superoctave 61
IV Mixture 244
8 (Bombarde-C)
— (Chimes-C)

SWELL: V-13. R-15. S-15.

- 16 Flute Conique 85
8 Geigen-Diapason 73
Rohrfloete 73
(Flute Conique)
Flute Celeste 61
Gambe 73
Gambe Celeste 73
4 Geigenoctav 73
Fl. Triangulaire 73
2 Fifteenth 61
III Plein-Jeu 183
16 Fagotto 85
8 Trompette 73
(Fagotto)
4 Clarion 73
Tremulant

CHOIR: V-11. R-11. S-12.

- 8 Erzähler 73
E. Celeste 73
Cor de Nuit 73
Viola 73
4 Prestant 73
Nachthorn 73
2 2/3 Nasard 61
2 Blockfloete 61
1 3/5 Tierce 61
8 Bombarde 85-16'
Cromorne 73
— Chimes 25
Tremulant

COUPLERS 24:

- Ped.: G-8-4. S-8-4. C-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Crescendos 3: S. C. Register.



TO GEORGE WASHINGTON
The George Washington Masonic National
Memorial Building, Alexandria, Va.; spire
rises 400' above the City and is visible
from Washington—where the memory of
George Washington's honesty and intel-
ligence is sorely needed. Organ by Moller.

Combons 32: P-6. G-6. S-6. C-6.
Tutti-8.

Ensembles 1: Full-Organ.
Reversibles 3: G-P. S-P. C-P.
Blower: 15 h.p.

The Tremulants were not indicated in the data sent, but since no rational Swell or Choir would likely lose them, they are added here.

The Masons in America provided money to build an impressive memorial to George Washington, one of the all too few great & honest men of our nation; its top reaches "over 400' above Alexandria" and is visible from Washington, D.C. In 1953 the G.W.-M.N.M. Association decided to install an organ.

Lawrence Sears of Washington gives some details:

"The organ speaks into two different rooms; pipework is housed in chambers between the auditoriums. Using the console in the main auditorium carries the tone coming in through grilles in the ceiling; but when the automatic-player is used in the other auditorium, the tone comes into that room by automatically operating shutters in the back of the organ chambers, these shutters opening into this second room. This latter is a marbled-column hall dominated by a bronze statue of George Washington."

The Association has bought some 200 player-rolls which Moller had made by such organists as Dr. William H. Barnes, Dr. Palmer Christian, Dr. Charles Heinrich, Edwin H. Lemare, Harold Gleason, etc. We believe Moller's player mechanism permits setting the registration on the rolls exactly as is wanted for this specific organ.

TALLAHASSEE, FLA.

Florida A. and M. College
Lee Auditorium

Estey Organ Corporation
Completed, Nov. 1953

V-55. R-68. S-74. B-13. P-4154.

PEDAL: V-9. R-12. S-22.

- 32 (Bourdon)
16 (Geigen-G)
Bourdon 56-32'
(Lieblichgedeckt-S)
Contrabass 32
(Dulciana-C)
10 2/3 Quint 44
8 Octave 32
(Geigen-G)
(Bourdon)
(Lieblichgedeckt-S)
(Dulciana-C)
5 1/3 (Quint)
4 Superoctave 32
Flute Conique 44
(Flute Conique)
IV Mixture 128
15-17-19-22
16 Bombarde 32
(Fagotto-S)
8 Trompette 44
4 (Trompette)
— (Chimes-G)
Two prepared-for.

GREAT 3 1/2": V-12. R-16. S-14.

- 16 Geigen 61
8 Diapason 61
Spitzprinzipal 61
Keraulophone 61
Hohlfloete 61
4 Octave 61
Flute Couverte 61
Gemshorn 61
2 2/3 Quint 61
2 Superoctave 61
V Fourniture 305
15-19-22-26-29
8 Trumpet h 61
(Harp-C)
Chimes pf

Two prepared-for.

SWELL 5": V-15. R-18. S-16.

- 16 Lieblichgedeckt 73
8 Geigen-Diapason 73
Rohrfloete 73
Flute Celeste tc 61
Viole de Gambe 73
Voix Celeste 64
4 Geigenoctav 73
Flauto Traverso 73
2 2/3 Nasard 61
2 Flautino 61
IV Plein-Jeu 244
19-22-26-29
16 Fagotto 85
8 Trompette 73
(Fagotto)
Vox Humana 61
4 Clarion 73
Tremulant

Two prepared-for.

CHOIR 4 1/2": V-13. R-15. S-15.

- 16 Dulciana 73
8 Dolcan 73

Dolcan Celeste 64
Koppelfloete 73
Viola 73
4 Prestant 73
Rohrfloete 73
2 2/3 Nasard 61
2 Blockfloete 61
1 3/5 Tierce 61
1 Siffloete 61
III Cymbale 22-26-29 183
8 Cromorne 73
Harp pf
4 (Harp-Celeste) pf
Tremulant

Two prepared-for.

SOLO 6": V-6. R-7. S-7.

8 Doppelfloete 73
Violoncello 73
Orch. Strings 2r 146
4 Flute h 73
8 Tuba Mirabilis 73
French Horn 73
(Chimes-G)
Tremulant

Two prepared-for.

COUPLERS 34:

Ped.: G-8-4. S-8-4. C-8-4. L-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
L-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4. L.

Solo (L): G. L-16-8-4.

Crescendos 4: S. C. L. Register.

Crescendo-Couplers 1: All Shutters
to Swell Shoe.

Combons 51: P-8. G-8. S-8. C-8.

L-8. Couplers-3. Tutti-8. Manual com-

bons operate their one-section couplers.

Ensembles 1: Full-Organ.

Reversibles 4: G-P. S-P. C-P. L-P.

Blower: 7 1/2 h.p. Orgoblo.

Action-Current: 30 amp. Orgelectra.

Combon-action is Estey-built, using
Reisner setter-units; all magnets by
Reisner.

This is the first organ built by Estey
under the management of Henry Han-
cock who recently purchased both the
Estey and the Rieger companies.

MOSCOW, IDAHO

University of Idaho

Memorial to Margaret Weyerhaeuser

Jewett, gift of Mr. & Mrs. George
Frederick Jewett.

Casavant Freres, Nov. 1953

V-24. R-26. S-30. B-4. P-1690.

PEDAL: V-2. R-2. S-6.

Enclosed with Great

16 Bourdon 44

(Lieblichgedeckt-S)

Contrabass 56

8 (Bourdon)

(Contrabass)

4 (Contrabass)

GREAT: V-7. R-7. S-8.

Enclosed

8 Diapason 68

Rohrfloete 68

Gemshorn 68

4 Octave 68

Flute d'Amour 68

2 2/3 Twelfth 61

2 Fifteenth 61

— Chimes pf

Tremulant

SWELL: V-10. R-12. S-10.

16 Lieblichgedeckt 68

8 Geigenprinzipal 68

Stopped Flute 68

Salicional 68

Voix Celeste 61

Aeoline 68

4 Geigenoctav 68

III Cornet 12-15-17 183

8 Trumpet 68

Oboe 68

Tremulant

CHOIR: V-5. R-5. S-6.

8 Clarabella 68

Viola 68

Dulciana 68

4 Lieblichfloete 68

8 Clarinet 68

— (Chimes-G)

Tremulant

COUPLERS 20:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-4. S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

Crescendos 4: GP. S. C. Register.

Combons 20: P-4. G-4. S-4. C-3.

Tutti-5.

Ensembles 1: Full-Organ.

Reversibles 6: G-P. S-P. C-P. S-G.

C-G. S-C.

Cancels 1: Tutti.

Organ is "behind the stage," console
detached and some 30' from the organ.



Hymn-Playing

By ROWLAND W. DUNHAM

Associate Editor, Church Music

SO MUCH has been said about hymns that more discussion may seem futile. This would be true were it not for the fact that one of the chief duties of organists is to play their instruments so that congregations may be able—nay encouraged—to participate. Do organists accept this as their duties?

There would appear to be little dissent to the theory that hymnbooks are placed in the hands of church-goers that they may sing on those occasions where the service-order so designates. This is proper, since there are opportunities for the choir to disseminate their contributions to the total objective, and the organist may be allotted time for organ music, more or less appropriate and worthy, as well as those filling-in bits frequently required, and interludes with possibly a modulation which he may contribute with distinction or fumble ingloriously.

We start on the premise that hymns are basically the prerogative of the congregation. These are in no wise art-products, though they ought to be on a high musical level. No discussion will be introduced here regarding the musical content or the fundamental method of playing them on the organ. Possibly it should be pointed out that

hymntunes are written for voices, and the peculiar items of performance recognized in organplaying need not apply unless the organist insists that such treatment be used.

Organists have the obligation, when hymntunes are to be sung by the congregation, to yield all considerations of artistic, real or false, to the task of playing the organ in a manner best suited to stimulate pleasant participation in a devout manner. That this is not always done is one of the reprehensible prerogatives that many church organists have the audacity to assume. Of course it is a chore, perhaps stupid and inartistic. To play a partsong composition while the congregation strives, with varied musical success, to sing through four to six stanzas, is monotonous in many cases. But the organist should remember that his job includes just this uninteresting task and that he is paid for it just as much as he is paid to play Bach or Franck or to prepare choral works that are far more to his taste.

Unfortunately there are many church musicians who resist the obligation to play hymntunes for the people without some attempts to ornament this mundane item in various ways that seem attractive—to him. In some churches there are opportunities to vary the playing quite properly. In the Lutheran church, for example, there is the traditional practice of singing chorales in unison. We all are aware of the written examples of Bach which give several harmonizations of the same tune. In the Episcopal church the current hymnals found in the pews present only the melody. This of course infers that the singing of the congregation shall be in unison only. In both of these churches varied harmonizations are quite proper (when the organist can manage to give effective and appropriate treatment, or chooses one of the versions of Noble, Coke-Jephcott, W. T.

Best, etc.).

In many churches the people have access to a hymnal with the vocal parts complete. Here an utterly different condition prevails. By custom and preference a large part of the participating audience expect to sing one of the parts other than the soprano. To destroy this expectation by harmonic recasting is not only unfair but will immediately result in those misguided individuals' complete elimination, usually to their consternation and disgust. Now this is certainly not a desirable situation. Indeed it may often muzzle the unmusical (!) singer whenever he attends a service in this church. To me this assumption of authority on the part of any organist is impertinent in the extreme. If it is absolutely necessary that he be allowed to demonstrate his skill (sometimes questionable) it is usually possible to establish the unalterable custom of expecting all final stanzas to be sung in unison. This should not be difficult to accomplish, especially where the practice is printed on the church bulletin every Sunday.

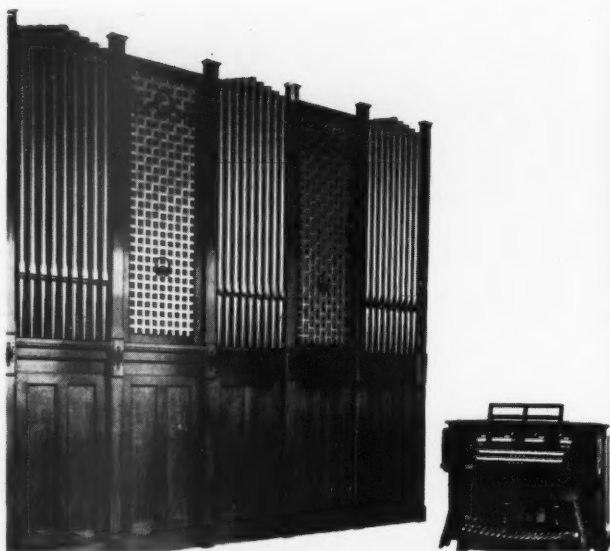
A few of the methods used by organplayers to ornament these stupid hymntunes might be mentioned, with my own personal condemnation. Besides the new-harmony method, which should be attempted only by a highly skilled player or taken from some other source, there is the tempting procedure of the moving free bass, where that part is varied with notes of shorter duration. This is a very effective device, especially in final stanzas where there is a unison practice established. Otherwise it stops entirely all those in the pews who like to sing bass. In any case, with most organists there is a real hazard in attempting the moving-bass extemporaneously. So many clumsy moments are likely to appear that even the experienced organist should practice the stunt and even memorize or write down what he will do.

It might be timely to mention the well-intentioned custom of some organists of playing the hymntunes expressively. Carrying over phrases in music according to the poetic structure is beloved by many. Its inadvisability will not be argued here. Some organists have the habit of making breaks in the music (complete silence) between phrases. This has a discouraging effect on congregational singing. Everybody will take a breath anyway without a reminder from the organ. It makes the whole effect fragmentary and a singer in the pew may easily be embarrassed by hearing his own voice hold a bit too long with a mortifying "solo" result.

After all, to encourage the participation which is the presumed reason for singing hymns in public, the best procedure for the organist is to use plenty of volume almost invariably and keep the mass of organ tone legato enough to give the maximum support at all times. This may be objectionable to many, but it remains the most acceptable manner of fulfilling this obligation.

Finally let me protest against these all too fashionable descants. Nothing will stop a congregation cold as effectively as these inexcusable obligatos by some of the choir. The people probably think that these angelic super-strains are intended as a bar to their own continuation. Besides this, they are generally not justified musically even when some person has "composed" them. Organists who introduce them are definitely accomplishing the purpose of inhibiting the audience.

No, my colleagues, in most Protestant churches where complete hymnals are available for all, it would be far better to swallow your pride and stifle your misplaced ambitions to show off, by playing hymntunes for your congregations in the manner best suited to the real intent. If the occasions are too distressing, one may purchase at the drugstore an excellent pair of ear-plugs. While you may sometimes be playing at variance with the vocal efforts of those in the pews, your delicate sensibilities will be furnished with adequate protection.



WANT TO BUILD YOUR OWN?
Here are the two visible parts all ready for you from the Organ Supply Co., Erie, Pa.; Great and Swell separately enclosed so your music can be expressive if you like it that way; stopknobs console for maximum convenience, though you can have stopknobs if you still like them.

How Crazy Can We Get?

By WILLIAM A. GOLDSWORTHY

Who seems to think a musician should have commonsense

A Baroque Organist is a biped who spends his time agitating his limbs. If, in addition to moving them at high speed, he can also gyrate his body, his prestige is prodigiously increased.

He plays upon an instrument fearfully and wonderfully made, from which come loud squealing noises which to all and sundry he calls Music. Musicians, however, of every type, look upon him as an enigma, since of what they all agree is music he knows nothing.

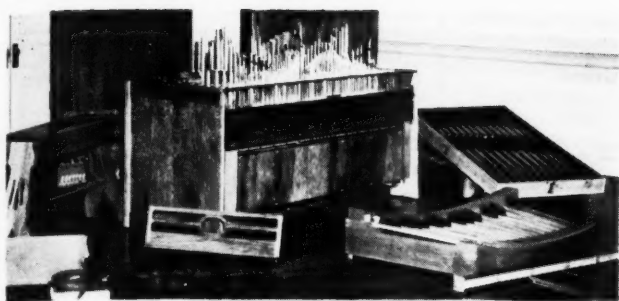
He loves to play one, two, or three octaves higher than normal pitch; and at times he adds to this registration other stops (devices which connect him with the pipes) some of which add a fifth and other intervals to these abnormal pitches. These he calls Mixtures, and they are his soul's delight, particularly the one he labels Fourniture. This Fourniture must not be confused in any way with that furniture which gives beauty and grace to a home, as no one can endure its cacophony save a deaf man with a low decibel perception.

Our organist practices hours and days on these mixtures until he becomes what is known as Tone Deaf. His pet exclamation is, We Must Have Clarity. This is the answer to any & all questions. To criticism, up goes the united cry, We Must Have Clarity.

Beauty is a word taboo. Expression is only for sentimentalists. All other organs than his type are called, with barely concealed sneer, Romantic. His is now the Classic Organ. And in order to get rid of any temptation to expressionism he demands the removal of swellboxes, the battle cry being, Let us have the Pipes in the Open to Speak in All their Clarity. The tone is generally as brazen as this attitude.

The limited repertoire of our organist parallels his musicianship. He has heard that Bach wrote music of fire, fervor, and great tenderness, and it confuses him; the Bach he knows must be played with no nuance (this word is a mistake here, as he is a stranger to its meaning) no color (again the word is unknown to him) no expression. This latter term he does recognize, for it suggests his enemy, the Romantic School.

However, with his slight uneasy suspicion of Bach, he decides to play safe and go further back to what he calls



HERE IT IS—THE WHOLE THING

just as it comes from its trailer, ready for quick reassembling, by sections shown here, plus the installation of the larger pipes; console can play from 30' distance. Twelve stops, two of them borrowed.

pre-Bach composers. And soon they become as important as Bach. What difference does it make if they say nothing? He plays them.

Now he has pre-Bach and Bach; yet something is lacking. He needs another group to make a trinity. He must have one to utilize all the stridence of his new Classic Organ (how he dotes on that word Classic). And at hand are the high priests of his type—the Modern French. Here he goes completely overboard. But alas, his idols come and go, one crowding the other out in the manner of popular songs, so that he remains constant to none at all.

The greatest of all the French, Cesar Franck, he will not use; for Franck calls for romanticism. The next, Widor, he samples. Then on he speeds through ranks growing steadily more complex, dissonant, and strident—Vierne, Tournemire, Messiaen, Durufle, Dupre, and Langlais. Each has his day, and ceases to be the rage. One season all his group feature the same recital numbers; the next they switch to a new deity. Where are the snows of yesteryear? He totally ignores the years between Bach and the Modern French, years in which all art had its tremendous flowering. To him this means nothing.

But one thing our crusader insists on: his numbers must not be musical, as cultured people use the word, nor intelligible. He feels safe with this type. If he plays sour notes or distorts rhythm, no one knows, and his ego is undisturbed.

So here's to the biped called, by himself, Organist—looked upon by musicians as a sort of species yet unnamed.

CURING THAT TEMPERATURE DIFFERENCE

By Jean Pasquet, Virginia farmer, who built his own

You want the temperature even at the start of the service, not after you have been playing an hour. Best thing is to put an electric fan, a small one will do, on the floor and point it upward at an angle so it will circulate the air in the chamber; turn it on an hour or so before service.

The fan should be placed below the chests so it will not be on the pipe-level, as the fan may cause a Tremulant effect on any pipes whose lower harmonics synchronize with the rotation of the fan, if it blows over such pipes.



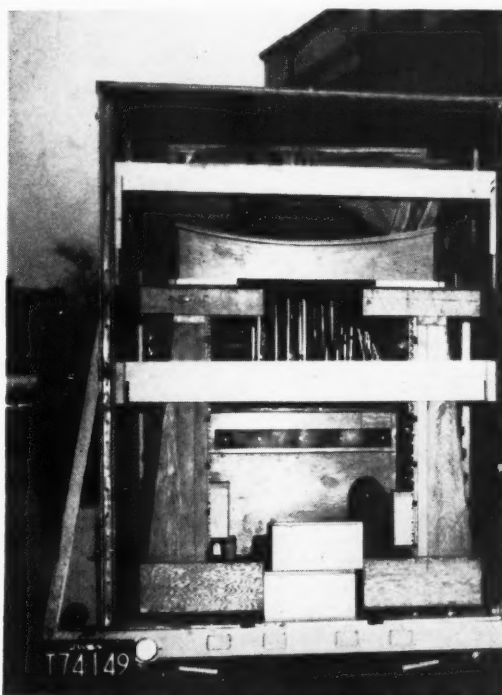
NOT YOUR GOOD-HUMOR MAN

but the trailer in which E. Power Biggs packs his personally-owned portable to carry it from his Cambridge, Mass., home to wherever his next concert requires its use.

If the organ is not too large, this stunt will do the job well at little expense; a large organ, the pipes on several levels, needs a more elaborate treatment, on the same principle. It has been used on a 4m of three levels and corrected the temperature differences satisfactorily.

THE SCOUNDRELS KNEW IT

"A hidden tax is better than a direct tax because the taxpayers will blame the businessman for high prices instead of the government for high taxes."—Morris A. Cox, in Faith & Freedom.



SOUTH END

of an organ going north, the E. Power Biggs portable packed in its special trailer for a trip to the next concert; trailer and its equipment were built for this one purpose.

THE WESTMINSTER CREED

As stated by Dr. John Finley Williamson

"Each one of our young people has dedicated his life to the church, college, or community through the mediums of music and religion. They sing for a cause; they prepare for Christian leadership; and upon graduation, they enter the ministry of music in this country or in a foreign field.

"We believe with educators, clergymen, and statesmen, that only a reawakening of spiritual values can save the world today. This is a challenge we have accepted for ourselves and to this purpose we shall renew our strength through 1954."

NO THANK YOU

A good friend again joins with those who urge T.A.O. to broaden its conscience and permit advertising under false names, as well as seek other advertisers not already helping make this magazine possible. In both cases the answer still is No. We want to be proud of the advertisers we work for—and we are working for them. We also want to be proud of those not using space in these pages. We do not want any purchaser to condemn an organ purchased from a builder presented in our pages; when such condemnation of new organs does come, it's invariably a pleasure to Talk Back and remind the disappointed customer he never saw that organ advertised in our pages. So let's keep it clean. Money isn't everything. Honor is.

EDITORIAL COMMENTS — *Which you are requested to skip if you don't want other men to say honestly what they think*

Life Could be Beautiful

ANY organist who carefully observed p.89 of Life magazine, Dec.14, 1953, got something worth thinking about. The page reported a pianist who used a hopelessly out-of-tune beat-up piano, which she bought for "about \$4.20," to make a recording "and in a few months was the most popular woman pianist in England."

That bothered me, till I got the answer. It should bother every professional musician in all this world if a competent concert pianist fails to make her good records sell while her outlandish trash sells like hotcakes. The answer is the kind of music concert artists choose to play in public.

If you went into a restaurant and got icecream with vinegar on it, bread with pebbles baked into it, soup with cockroaches thrown in for seasoning, you'd never go back again. When a music-hungry layman attends organ recitals and instead of having a feast of unspoiled natural music, with possibly one contemporary work thrown in as a sample, he gets ten pieces of mad ravings and only one piece of undistorted musical pleasure, he's likely to do exactly what the British public did—turn to admitted nonsense and abandon music entirely.

This is the same old object-lesson reported in these pages dozens of times. To illustrate precisely what we consider good music for normal concert use we have already produced innumerable minor items, and a few major; and we've also recorded unnumbered occasions when organists themselves would not go to hear another organist play a recital unless the player was a foreigner, and they wouldn't go then if they had heard him before.

The public won't fall for trash if it can get delightful music instead. It will not only tolerate but will welcome one monstrosity on virtually every program, because every thinking man wants to know today more than he knew yesterday, and sampling stuff is the way to learn.

In music as in all else, rules are useful only to those who have insufficient intelligence to know of themselves what to do and how. When we're taking a trip over totally unknown roads, we follow the map; but when we know the road, we pay no heed to maps.

In "conducting"—the most obnoxious word in the world of church music—the rule-books say to wiggle the stick in this and that pattern. Ever watch a real conductor? Stokowski, Rodzinsky, Toscani? On television I saw a Frenchman conducting the Chicago Symphony, and we could see him from all angles; later Fritz Reiner, with the same view advantages. Following any of the book-rules on conducting was the last thing these men thought about. Some were fanciful—to a degree—acting out the spirit of the music. The unremembered Frenchman struck me as being the most effective because of the great variety of his mood reflections, and possibly also because of the nod & smile he would give group instrumentalists after they'd done their special job the way he wanted it.

These conductors had all their work done in rehearsal; during the concert it was only necessary to act as gentle reminders for this or that special interpretation. And some often did nothing more violent than wiggle a finger or a wrist.

If you don't tolerate a television set in your own home, check on your newspaper schedules and visit a friend who has one when a great orchestra is on the air; it will be more valuable than all the books ever written on Choral

Conducting. Maybe such experiences with real masters will make you forget all about choral conducting and turn your mind on choir training where it belongs.

Compared to an orchestra, your job is more difficult; orchestral players are professionals, your singers are amateurs, mostly with unpleasant voices that need a lot of tone-cultivation on your part.

Mr. Reiner's program, as I recall it, was Mozart, Beethoven, Strauss, Wagner. Not a Messy Ann in the whole thing. And, better yet, fortissimos were used most sparingly, strings & woodwinds voluminously; think that over if you're a recitalist.

If you saw a man lose his wallet on the street you'd tell him about it, or pick it up and hand it to him. My readers are not like men on the street, they are my employers; and I see them lose a great many things they don't even know they are losing. Possibly the most valuable of them is the mental approach to their job—what the public hires them to do and pays them to do.

You can ridicule the Bible if you like, and say Christianity is no better than any of the "other" religions—by Buddha or Mohammed or any; but if you do, I'll ask you to compare the civilizations & cultures these religions produced with the religion Christ's alleged followers produced, in America, for one example.

So it's the church organist's job to give keen thought to the teachings of Christ, to stop believing what the church teaches and the preachers say, and go back to the four Gospels in which Christ talks for Himself. And there the organist will find a most practical instruction in Matt. 23: 23 where Christ damns two classes—editors and preachers—and tells them they follow the law on tithing, eating, and clothing, but "disregard the weightier matters . . . judgment, and mercy, and faithfulness," as one of the innumerable translators puts it.

If an organist used judgment in the music he plays and the way he plays it, mercy on the ears & hearts of his hearers, faithfulness to his employers by trying to serve them instead of the laws created by the profession with its upturned noses, this world would be infinitely fonder of organs & organ music.

Blind guides that strain out the gnat of a wrong note but swallow the camel of modern music every note of which is offensive.

If Donegan and Pike of the John Cathedral in New York City spent as much time fighting the enemies of Christianity as they do fighting the enemies of communism, this would not only be a better world but decent mankind could again have an element of respect for that once noble pile of stone on Morningside Heights. A man once said "He who is not against us—is on our part." Maybe Donegan & Pike should remember that.

Maybe too they and all other Christian clergymen should go back to their four Gospels and count the number of times Christ linked together in one phrase the two classes, "tax-collectors and sinners." The cowards who made earlier translations into English called them "publicans," which was quite safe enough, for even a politician didn't know what a publican was and he'd be too lazy to find out. Actually the original meant tax-collector, not the respectable & admirable men serving our nation in that business, but the wastrels who establish the amount of money they can steal & squander.

To me, a man who defends communism or a communist in America is as big a traitor as Benedict Arnold and very much a greater fool.—T.S.B.

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SUMMER COURSES

Complete list of all courses advertised in these pages for the current season. Every time we meet a top-flight church organist and dig into his or her background, we almost always find one who has taken advantage of the specialized summer courses for organists. Their advantage is that the faculty are experts, the cost is low, and the time is summer when organists are free for such away-from-home study.

Greenfield Village Workshop, adult and junior choirs, and organ; Dearborn, Mich., June 21 to 25; these pages.

School of Sacred Music, choral, organ, voice, theory; New York City, July 6 to Aug. 13; these pages.

Wa-Li-Ro, school for choirmasters; Shaker Heights, Ohio, June 28 to July 2; March page 92.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, organ-playing; Princeton, N.J., July 26 to Aug. 15; March p. 76.

Ernest White & Edward Linzel, liturgical music for the Episcopal church and organ-playing; New York City, June 15 to 30 and Aug. 16 to 31; March p. 72.

HOW LONDON DOES IT

Opening Royal Festival Hall organ

Thanks to Donald Shanks, American organist spending two years abroad, for the 20-page 9x11 dedication booklet with its five pictures and large layout-diagram and stopknob-list. The stopknob-list (not stop-list because no pipework was indicated) was printed in T.A.O. Nov. 1950, console photo Oct. 1951.

First "concert" March 24, 1954, which Mr. Shanks gives as:

Bach, Can. 29, Sinfonia D, org. & trumpets

Passacaglia (org. & trumpets?)

Poulenc's Concerto Gm, org-strings-timp.

Bliss, Processional, org. & orch.

Handel's Con. 10, org. & orch.

Elgar, Cockaigne Overture, org. & orch.

Andre Marchal and Ralph Downes were the organists. Second program, all organ,

was given March 27:

Sweetinck, Mein Junges variations

Williams, Three Choral preludes

Vierne, Son. 2: Scherzo

Bach, Prelude & Fugue D

Bach's Sonata Ef

Schmidt, Toccata C

Reubke's Sonata

Organists were Ralph Downes, Arnold Richardson, Susi Jeans, George Thalben-Ball.

"The place was packed both times."

Six Bach programs were announced for April 13, 20, 27, May 4, 11, 18, at 5:45, by

HUGH PORTER



School of Sacred Music
UNION THEOLOGICAL SEMINARY
New York

Fernando Germani, Geraint Jones, Harold Darke, Ralph Downes, John Dykes Bower, Susi Jeans. Single tickets approximately 40¢, for all six \$1.80. "Buffet service in the Lower Restaurant" open at 5:00 and "remains open after the recitals which are expected to end at 7:00."

PRIZES & COMPETITIONS

H. W. Gray Co. offers \$150. for an anthem; details from American Guild of Organists, 630 Fifth Ave., New York 20, N.Y. Friends of Harvey Gaul Inc., 315 Shady Ave., Pittsburgh 6, Pa., offers \$300. for a violin composition and \$100. for one for four harps.

EDITORS ASSOCIATION

Music Editors Association, 8 E. Prospect Ave., Mt. Vernon, N.Y., has been organized by Roy Anderson for, among other things, "the preservation of the freedom of the press in connection with commercialized pressures against the proper reviewing of music and allied materials."

CORRECTIONS

Feb. p. 61 said the Bischoff picture was 1806, exactly a century too early; thanks to C. E. Grant for reporting it.

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

Martin W. Bush

F. A. G. O.
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St. Paul's Episcopal Church
Lansing, Michigan

C. Harold Einecke

Mus.Doc., Mus.B., F.W.C.C.
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and THE MUSEUM OF ART
Santa Barbara, California
Recitals — Lectures — Instruction

Robert Elmore

CHURCH OF THE HOLY TRINITY
Rittenhouse Square, Philadelphia

LET FREEDOM RING

in Mississippi where a man now is restored to his God-given right to work or loaf without regard to what any laborunion boss wants to say about it, but not in New York City where Leopold Stokowsky, says the April 10, 1954, New York Times, was to be reprimanded because he wanted to go to the WOR studios where the laborunion bosses didn't want him to go. Mississippi is the 15th state to champion a man's freedom from would-be bosses.

Eugene A. Farner

Harold Fink

Recitals

Tenafly

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A.B., MUS.M., F.A.G.O.
Chairman, Division of Music & Art
HOUGHTON COLLEGE
Houghton New York

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M. S. M.
Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

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Director, Division of
Organ and Church Music
UNIVERSITY of COLORADO
Boulder
RECITALS LECTURES

Horace M. Hollister

M. S. M.
Organist-Director
Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

GILBERT MACFARLANE

Choirmaster - Organist
Christ Church Cathedral
LOUISVILLE, KENTUCKY



RECITAL PROGRAMS

First consideration is given here to those who have made their names well known to our readers and to programs of music good enough to interest the cultured layman.

PREFACE

Presumably every professional organist in America gives recitals more or less frequently. Noting only recitals brought to our attention and played in New York City, our record shows 44 in January, 38 in February, 45 in March. Perhaps a dozen or more other large cities duplicate or approach that record. Unless a recital program has some special features or purpose, what could be gained by taking space for it here? So in mailing programs to T.A.O. please add a brief note to say what special feature marks it as more important than the others. Otherwise this column gives preference to those who have made their names well known to our readers, and to those showing utmost consideration for the audience and displaying knowledge of and respect for their fellow Americans who have written creditable works for organ.

DR. MARSHALL BIDWELL
Carnegie Music Hall, Pittsburgh
Recital No. 4172, Dec. 6
Pachelbel, Good News from Heaven
Bach, Come Thou Savior
Rejoice Now Christians
Widor, Goth.: Andante Sos.: Allegro.
Karg-Elert, From Depths of my Heart
Dupre, Variations on a Noel.
Cronham, Journey to Bethlehem
Guilmant, Offertory on Noels

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When an American wears a Buddy Poppy around Memorial Day he not only publicly shows his gratitude to those other Americans who had such a tough job to do in the wars in foreign lands, but also contributes a dollar or five or ten of them, and, unlike so painfully many other public drives for money, "all proceeds go to help the disabled veteran and his family. Half that money stays in the local community where it was raised, the rest going to the state and national funds and to the V.F.W., Home for Widows & Orphans, at Eaton Rapids, Mich., and to the disabled veterans who make the Buddy Poppies."

Johnson, Cradled 'Neath the Stars
Saxton, Fantasy Veni Emmanuel
Yon, Christmas in Sicily
Edmundson, Vom Himmel Hoch
GEORGE E. CHRIST
St. Paul's, city not named
Schubert, By the Sea
Grotton, Bells at Twilight
Bach, Jesu Joy of Man's Desiring
Toccata & Fugue Dm
Boellman, Choral; Menuet; Prayer.
Weaver, Squirrel
Batiste, Song of Hope
Lemmens, Fanfare
Massenet, Angelus
Faulkes, A Mighty Fortress

Altogether a program for the non-professional audience, and good stuff all the way through.

DR. NORMAN COKE-JEPHCOTT
Central Presbyterian, New York
Bach, Prelude & Fugue Em
Three Choralpreludes
Toccata C
Purcell, Trumpet Tune
Coke-Jephcott, Suite
Bishops' Promenade
Theme & Fugue alla Beethoven
Miniature Trilogy
Fugue on Gae
Variations & Toccata on America

DR. HARRY E. COOPER
First Baptist, Salisbury
Dedicating White Memorial Organ
Handel, Cuckoo: Int. & Allegro
Bach, Toccata & Fugue Dm
Franck, Fantaisie A
Edmundson, Toccata From Heaven High
Ravanello, Christus Resurrexit
Guilmant, Son. 1: Pastorale
deBricqueville, Pedal Etude
Weaver, Squirrel
McAmis, Dreams
Frysinger, Song of Joy
Another program for the public, not the profession; yet every number thoroughly good music.

CHARLES H. FINNEY
First Methodist, Mishawaka
Handel, Aria; Allegro-Presto;
Water Music: three mvts.
Bach, Fugue Gm
Bingham, Two Choralpreludes
Buxtehude, O Sacred Head
Bach, O Sacred Head; Song of Joy;
Song of Peace.
Nevin, Will o' the Wisp
Gigout, Rhapsodie on Christmas Themes

MARY A. HOLLOWAY
University of Chattanooga
Mus. Bac. Candidate Recital
Bach, Toccata F: Concerto G, 3 mvts.
Franck, Chorale Am
Karg-Elert, Resonet in Laudibus
Adeste Fideles
Harris, Fantasia on English Folktones
McKinley, Two Hymntune Fantasies
Widor, Son. 5: Toccata

***HARRY H. HUBER**
First Methodist, Salina
On the new 3-27 Reuter
Bach, Toccata & Fugue Dm
My Heart is Filled
Mendelssohn's Sonata 6
Mueller, Hymn Trilogy: Song of Faith;
Song of Hope; Song of Love.
Bonnet, Concert Variations*
Kinder, Song of the Stars
Purvis, Romanza
Yon, Hymn of Glory

***EDWIN ARTHUR KRAFT**
Jefferson Avenue Church, Detroit
In Centennial Music Festival
Faure, Chant sans Paroles
McKinley, Cantilena
Whitford, Now Thank We All
Foote, Pastorale
Dethier, Scherzo
Edmundson, Elfin Dance
Van Hulse, Veni Creator Spiritus
Purcell's Sonata for Trumpet & Strings
Bach, Prelude Bm
Guilmant, Fugue D
Veracini, Largo
Purvis, Toccata; Les Petites Cloches.
Wagner, Ride of Valkyries

DR. CARL F. MUELLER
First Presbyterian, Red Bank
Christmas Program
Benoit, Noel Basque
Brahms, A Beauteous Rose
Mueller, In Bethlehem's Town

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Yon, Christmas in Sicily
Dubois, March of Magi
Purvis, Divinum Mysterium
Taylor's Nativity Miniatures (complete)

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St. John's Episcopal, Brooksville
On a Hammond Electrotone

Lang's Festival Suite
Bach, In Dulci Jubilo
Daquin, Noel G
Yon, Christmas in Sicily
Cronham, Kings of the Orient
Purvis, Greensleeves; Carol Rhapsody
Walton, Two Carols
Yon, Gesu Bambino
Edmundson, Adeste Fideles

JEAN PASQUET
Market St. Methodist, Winchester
Dubois, Hosanna
Saint-Saens, Nightingale & Rose

August
MAEKELBERGHE
Detroit

Harold Mueller
F. A. G. O.
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FIRST PRESBYTERIAN CHURCH
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RICHARD PURVIS
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Palace of the Legion of Honor
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Cora Conn Redic
MUS.DOC., A.A.G.O.
Organ Department
ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas

Marie Schumacher
SAINT PAUL'S CHURCH
Westfield, New Jersey

J. Sheldon Scott
Organist - Composer
THE FIRST CONGREGATIONAL CHURCH
Steubenville, Ohio

Debussy, Romance
Wagner, Cradle Song
Massenet, Angelus
Pasquet, Air alla Handel
Bach, To God on High
Brahms, Rose Breaks into Bloom
Roques, Noces de Dimant
Franck, Chorale Am

Mr. Pasquet is organist, composer, writer, organbuilder, and gentleman farmer—heaven help him. "Got a fellow to do the planting and crops on shares, so soon can get back to composition and plenty time for it, which is one of the reasons we came here. One Hereford had a calf two weeks ago and we expect another any day now, with six more to come before breeding time starts all over again. The Guernsey is giving 5 gallons a day and we are swilling in milk. There were only 17 quarts in the refrigerator last night, lowest the stock has been in several weeks, but we make an extra batch of cheese today."

GEORGE L. SCOTT
Washington State College
Grigny, Recit Tierce en Taille
Bach, Three Choralpreludes
Son.6: Allegro Vivace
d'Indy, Prelude Efm
Widor, Son.6: Intermezzo
Sowerby, Arioso
Franck, Grand Piece Symphonique
HARRY B. WELLIVER
First Lutheran, Minot
*Boellmann's Suite Gothique
Fletcher, Fountain Reverie*

Clarence L. Seubold
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The Church of the Covenant
Cleveland

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Lincoln University, Penna.

Charles Dodsley Walker

SAMUEL WALTER
BOSTON UNIVERSITY
Marsh Chapel

Harry B. Welliver
Director, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. Russell Wing
M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

Druro, Scherzo
Bach, Son.3: Adagio Dolce*
Toccata & Fugue Dm
*Dethier, Prelude Em
Andrews, Sunset Shadows; Serenade Af.
Clokey, Ballade
Vierne, Arabesque; Son.1: Finale.

From Trinity Church Series

on noontime programs in Old Trinity, New York, for the Wall-Street workers, these selections from 36 programs from Jan.1 to Feb.26:

Fdmundson, Caravan of Magi
Titcomb, We Have Seen His Star
Wagner, Parsifal Prelude
Dubois, Toccata
Bizet, Adagietto
Guilmant, Pastorale
Haydn, Musical Clocks Suite
Pasquet, Patapan; Ariosa.
Guilmant, Son.7: Lento
Dvorak, New World Largo
Bonnet, Romance without Words
Rheinberger, Vision
Wagner, Rienzi: Prayer
Purvis, Adoration
Widor, Son.4: Andante Cantabile; Finale.
Brahms, My Inmost Heart
Daquin, Cuckoo
Edmundson, Pastorale Antiqua
Saint-Saens, Swan
Barnes, Son.1: Toccata
Pasquet, Auvergne
Franck, Piece Heroique; Chorale Am.
Wagner, March; Evening Star Song.

Other Selections

from programs not possible to give in full here; since this whole column is merely for repertoire purposes and not to give publicity to players, we mention only the better compositions used for public enjoyment.

Diggle, Prelude Jubilante
Meale, Serenade at Sunset
Dethier, Scherzo
Guilmant, Marche Religieuse
Dickinson, Storm King: Canon
Wagner, Meistersinger: Prize Song
Mackelberghe, Softly Along the Road
Widor, Son.6: Adagio; Allegro.
Clokey, Canyon Walls
Jagged Peaks in Moonlight
Wind in the Pines
Massenet, Thais Meditation
Mendelssohn, Athalie: March of Priests
Liszt, Prelude & Fugue on Bach
Snow, Distant Chimes

Some 30 organists provided programs for this complete set and they all got the cart before the horse excepting George E. Christ, Dr. Norman Coke-Jephcott, Edwin Arthur Kraft, Frank K. Owen, George L. Scott, Luther T. Spayde, Julian R. Williams. We talk about educating the public, and we

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think we are doing it by giving them music no sane layman could want to hear a second time, all the while centering attention on mere titles; let's correct that folly and center attention on composers by naming them first in the most important position, mere titles last, in the least important position.

ERNEST WHITE, Mus. Dir.

EDWARD LINZEL, O. & C.

Church of St. Mary the Virgin, New York
May Choral Music

*Gretchaninov, Missa Festiva D

Nanino, Haec dies

**Palestrina, Mag. & Nunc dim.

Rachmaninov, Today hath salvation come

Goodman, O salutaris Hostia

Ingegneri, O bone Jesu

Victoria, Tantum ergo, 4-p

*Peeters, Missa Honorem Sanctae

Palestrina, Ave Regina

**Whitlock, Mag. & Nunc dim.

Palestrina, Alma Redemptoris Mater

Gates, O salutaris Hostia

Handl, Jesu dulcis memoria

Messner, Tantum ergo

*Craig, Missa Honorem B.V.M.

Philips, Ave Regina

**Hunt, Mag. & Nunc dim.

Rachmaninov, When the Lord has risen

Farnaby, O salutaris Hostia

Goodman, Ego sum panis vivus

Gigault, Tantum ergo

*Henschel, Mass C

Gabrieli, Beata es Virgo Maria

**Fayrfax, Mag. & Nunc dim.

Monteverdi, Salve Regina

Byrd, O salutaris Hostia

Aichinger, Adoramus Te

Henschel, Tantum ergo

**Gregorian, Missa Orbis Factor

*Langlais, Missa Simpliciter

Goodman, Alleluia

**Tompkins, Mag. & Nunc dim.

Schroeder, Salus humanae sator

Calvisius, O salutaris Hostia

Bai, O bone Jesu

16-cent., Tantum ergo

STARTING RIGHT

She attended three different summer-courses for organists and then resigned after seven years with her church "to avoid playing a Hammond; at present the organ in my church is being taken down; a new console and some new pipes are to be used when the newly-erected sanctuary is ready in June." That's the way to be happy—work only for & with people & equipment you like.

MODERN—A DEFINITION

"A word used to describe something that has no other merit."—Author unknown.

R.C.O. LONDON

January examinations passed 21 associates, 8 fellows.

"IT IS SURELY HIGH TIME

this bogey of polyphonic clarity in organ-playing was disposed of. The claim is made by the advocates of the 'baroque' organ that the voice-parts are clearly distinguishable owing to the tonal character of each clavier being specially designed to prevent mutual interference. This is not the case . . . The controversy now raging between rival theorists on the suitability of this or that kind of organ for the expression of polyphony is just meaningless."—Rev. Noel A. Bonavia-Hunt, in *Musical Opinion*, London, March 1954.

MAILING PHOTOGRAPHS

"Please Do Not Fold" is a useless waste of time today; mail-carriers do not have time to handle mail with any such delicacy; mail is thrown into mailbags and the bags are stacked in trucks & trains, bag on bag, until the weight becomes quite enormous—and your precious photo is bent. The safest way is to trim four pieces of corrugated board down to 1/4" larger than the photo, then wrap the photo in these boards, corrugations running contrarywise; even this can not guarantee safety, but it will come as close as possible to it. And whatever else you do, do not put any kind of a clip on the face of the photo; paste your descriptions, or pencil them, on the back of the photo, gently enough so as not to show pencil-marks on the face of the picture.

WASHINGTON, D.C.

Aeolian-Skinner installed, summer of 1953, a 2m in Bethlehem Chapel of the National

Cathedral, the "oldest part of the Cathedral building." Chapel, in use over 40 years, formerly had a larger organ, judged as now too large, since the Cathedral itself has a 4m.

KILGEN ORGAN CO.

announces the following contracts not hitherto reported:

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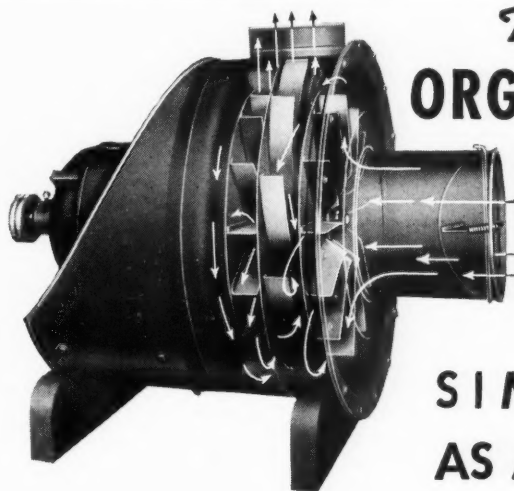
Vicksburg, Miss., St. Paul's Catholic.

WICKS ORGAN CO.

is building a 2m 5-rank 421-pipe organ for University of Wisconsin, June installation for student practice, replacing an old harmonium; students now number 24 and some have had to start practice at 6:00 a.m.

NEW YORK CITY

St. Thomas Church, Dr. T. Frederick H. Candlyn organist, has a new choir-school home for its 40 boys. On the recently-raised subject of discipline, the headmaster said, "Our boys go home on week-ends. If they need paddling, their mothers & fathers can do it." According to the newspapers, the boys in the John Cathedral get "two whacks on the seat administered with a large flat paddle for each demerit picked up over the 24-hour period." Fr. Joseph Foley of the Paulist Choristers, New York, is quoted as saying, "A little well-placed corporal punishment is not unusual; we apply it where and when it does the most good."



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LOUIS RUB
 has been appointed to Gustavus Adolphus Lutheran, New York City.

CAMIL VAN HULSE
 is a Belgian-born organist who seems to be quite pleasing to Belgium's politicians; they dubbed him Knight of the Order of Leopold some decades ago and now they add another, Knight of the Order of the Crown. According to the speech made by the politician in connection with this last-named, it's done because of what Mr. Van Hulse has been doing in America to make Belgian music & musicians more popular here. Possibly music-loving peoples the world over will like each other better if the politicians stop trying to make capital out of music. It's doubtful if this stuff will turn Mr. Van Hulse's head. A report of the premiere of his *Symphonia Elegiaca* will be found in a future review of the Claire Coci concert in New York's Academy of Arts & Letters.

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soon to celebrate his 10th year with Church of Messiah & Incarnation, Brooklyn, N.Y., where he has a 16-voice mixed chorus and 4-50 Austin, has had such success with the recording made on this organ that he believes "It proves once more that the round full organ tone of healthy flutes, Diapasons, and strings, remains the basis of any beautiful tone-quality, be it organ or orchestra." Among his recordings on this organ are Franck's *Grande Piece Symphonique*, and Liszt's *Weinen Klagen*.

N. LINDSAY NORDEN
 gives the premiere of his "one-act opera, 'Through a Glass Darkly,'" May 4 in Philadelphia, both text & music by Mr. Norden, accompaniment by members of the Philadelphia Orchestra. "This opera, which will be performed in concert form, tells a story about the church as Big Business, as contrasted with its true spiritual mission. The opera will be of interest to all the clergy of all faiths." In the Auditorium, 1906 Rittenhouse Square, at 8:30, no tickets needed.

LUTHER M. NOSS
 has been appointed dean of Yale University School of Music, succeeding Bruce Simonds who remains on the faculty but wants to devote himself more to concert work. Biographical facts about Mr. Noss were published in Aug. 1940 T.A.O.; he became organist of Yale's Battell Chapel in 1939. Earned his Mus.Bac. first in Northwestern University in 1930, earned it again in 31 in Yale, and his M.Mus. there in 32. The whole organ profession benefits when one of its members is exalted to a high position such as at Yale.

SEARLE WRIGHT'S
"Academic Festival Te Deum" had its premiere March 28 by C.B.S. orchestra and Mr. Wright's Columbia University choir.

JOSEPH HOFRICHTER
 has been appointed to West Brighton Calvary Presbyterian, Richmond borough of New York City. He was born on an Oct. 1 in Lakewood, Ohio, graduated from Oberlin with the Mus.Bac., S.M.B., M.M.E., did church work in many cities often connected with his work on music faculties, fortunately didn't do too much study under organ teachers but learned by observation — practice, probably identified with Lakewood, Ohio, more than with any other one city, came to New York in 1953. On the faculties of Oklahoma A. & M. College, Oberlin, etc.

HOLLOWAY-WILSON INC.
 has been organized in Indianapolis, Ind., by the merger of the organbuilding activities of Edward H. Holloway and Walter E. Wilson.

FREDERICK C. MAYER
 took his West Point Cadet Choir March 7 to St. Thomas Church, New York City, for their 25th annual visit and participation in the afternoon service; their music: Harling's "The Corps," Naegeli's "King of love," Candlyn's "Hail gladdening Light."

ISA McILWRAITH
 for the March 14 musicale of her Chattanooga University choirs included cantatas by Buxtehude and Schuetz and gave her audience mimeographed translation sheets, parallel columns with original texts and English translations." Full program:
 Schaffe in mir, Brahms
 Alles was ihr tut, Buxtehude
 Ich werde nicht sterben, Schuetz
 Mass Gm, R.V. Williams
 Magnificat, Andriessen

C. THOMAS RHOADS

of Menlo Park, Calif., is now Private Rhoads of Fort Sill, Okla., temporarily at Camp Chaffee, Ark., and giving a recital, one of four dedicating the 3m Kilgen in St. John's Episcopal, Fort Smith, Ark. "This church is simply wonderful to service men." After giving them 7 Bach, Franck, Reger, Stanley, and Willan, he atoned for it by Massenet, Thais Meditation
 Titcomb, Credo in Unum Deum
 Purvis, Idyl; Greensleeves; Romanza;
 Lento & Toccata.

DONALD R. ROMME
 whose Lenten cantata "The Cross of Christ" was given high praise on Feb. p.36, "is a former student of Dr. Howard D. McKinney in Rutgers University, graduate of Juilliard School of Music, and now organist of the Old Dutch Church, Kingston, N.Y., where he has several choirs to develop."

RICHARD ROSS
 "As a memorial to Richard Ross it is considered appropriate to establish an award to be granted annually to an organ student for study in the church-music course which Mr. Ross organized. Contributions may be made" to Peabody Institute, Baltimore 2, Md., for the Ross Memorial Fund. Report by courtesy of Lawrence Sears.

MARY H. TURNER
 of Clearwater, Fla., has been appointed to the First Baptist, Marietta, Ga.; she's a Mus.Bac. of Atlanta Conservatory, pupil of George Lee Hamrick and Dr. Charles A. Sheldon.

Heinz Arnold

Mus.D., F.A.G.O.

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OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

Philip J. Dedrick died April 2, 1954, in Rhinebeck, N.Y., aged 68, formerly organist of St. Paul's Episcopal, Tivoli, N.Y., survived by widow and 7 children.

Edwin Grasse, April 9, at his home in New York City, buried April 12 from St. Michael's Episcopal; he had been blind since age 4, four organ compositions in print—Nocturne, Serenade, and two Sonatas, all rather classic works well worth playing. Gave violin recitals in Carnegie and Town Halls, New York, prior to his retirement in



EDWIN GRASSE

who died at his home in New York City was primarily violinist, secondarily organist, occasionally recitalist and composer.

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MARCEL DUPRE

has completely recovered from a minor operation and after a month rest in the country resumed work in St. Sulpice and the National Conservatory; by annual custom he played his Stations of the Cross during Lent; his "De Profundis" mass was given March 24 by chorus & orchestra in Salle Gaveau.

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1940. If Heifetz and Kreisler play his violin pieces, what organist is so high & mighty as to be above playing his organ works? Funny world.

Charles O. Gray, March 28 of heart attack, aged 60, Knoxville, Tenn., organist of First Presbyterian, director of music Tusculum College which gave him the B.A. in 1917, studied in Yale where he earned another B.A. and the Mus.Bac. in 1922, survived by widow and two daughters.

Edwin J. Herbst, March 28, Oyster Bay, New York, aged 62, organist of Christ Episcopal for 28 years, born in New York City. **GORDON E. YOUNG**

First Presbyterian, Detroit, Mich.

It would be something for the record if an active organist like Mr. Young never played recitals or used creditable music in his services; so this space is used merely to list any of the better selections recently used, both in his own Church and elsewhere. His name is listed with the clergy in all printed calendars and in newspaper advertising.

Christ the Lord is risen, Young
Young, Variations on a Hymntune
Battle Hymn of Republic, ar. Waring
Coke-Jephcott, Toccata on America
Bingham, Sarabande
Sowerby, Toccata
q. Buck, Festival Te Deum
Behold now praise, Titcomb
I will lift mine eyes, Sowerby
Alleluia, Thompson
Biggs, American Hymn

Feb. 20 the Detroit News published a 7x6 picture of Mr. Young and those associated with him in a special festival.

PIANISTS CAN DO IT

Gina Bachauer played the following for her Town Hall, New York, recital Feb. 24:

Couperin, La Fleurie
Rameau, Menuet
Bach, Partita Bf
Liszt's Sonata Bm
Chopin, Barcarolle; Polonaise Fsm.
Debussy, Pour le Piano, and won praise from the New York Times critic; maybe organists too would win praise from competent critics if their programs were as solidly musical as was hers.

ORGAN AND RECITAL

Some comments by Robert B. Maye

Donald D. Kettring gave the opening recital on the rebuilt Moller in an unknown city and Mr. Maye calls it "a first-class example of" the type of program aimed at making people like the organ; he also commends "the balance between loud and soft numbers" and the "artistic use of Great & Swell antiphonally in contrasting toncolors."

Chests and console are by Schantz; "originally in the center of the chancel, the organ is now divided, both chambers enclosed." Mimeographed program gives credit to nobody but Mr. & Mrs. Kettring; no mention anywhere of the city.

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AND, LAST YEAR, the Society was able to allocate \$5,000,000 of your donations to research aimed at finding the ultimate cure for *all* cancer. That's more money than ever before.

MUCH MORE, of course, remains to be done. So please make *this year's* gift a really *generous* one!

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ON RECITAL PROGRAMS

By A. T. Chamberlain

By & large, the broadcast programs have been built around the players' preferences rather than those of the listener and they most certainly were for organists and not for the common man.

Why can't we have some melodic, tuneful compositions—Alexander Russell, Stoughton, Clokey, Lemare, etc., rather than these cacophonous modern works which really please nobody? I wonder if some of our recitalists are trying to kill the public's love for organ music; they're doing a good job.

Bach, Franck, and the like are wonderful, but the public can't understand some of such works; they would love to hear Yon's Primitive Organ, Humorous Suite, Weaver's The Squirrel, and others of like kind.

FOR SALE

Clutton & Dixon, The Organ, \$3.50; Bonavia-Hunt, The Modern British Organ, \$7.50; Courtney, Theatre Organ World, \$7.00; Barnes, The Contemporary American Organ, \$4.75; Audsley, The Temple of Tone, \$5.00; Whitworth, The Electric Organ, \$7.50; Casson, The Pedal Organ, \$1.50; Casson, Reform in Organ Building, 50¢; Goodrich, The Organ in France, \$5.00; Macpherson, Sandy Presents, \$2.00. The following books were published in 1953: Dahnert, DIE ORGELN Gottfried Silbermanns in Mitteledeutschland, \$6.00; Rubardt, Kamenzer Orgelbuch, \$1.00; Klotz, Das Buch Von Der Orgel, \$3.00; Friis, Buxtehude-Orgel I Helsingør, \$5.00; Friis, Buxtehude-Orgel II Helsingør, \$5.00. All books are new and postpaid from our regular stock. Catalogue "A" listing over 110 different books and brochures sent free with each order. The Organ Literature Foundation, Nashua, New Hampshire.

SETH BINGHAM'S new Connecticut Suite for organ & strings was given March 29 by Hugh Giles and the Guilet Quartet, Central Presbyterian, New York City.

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